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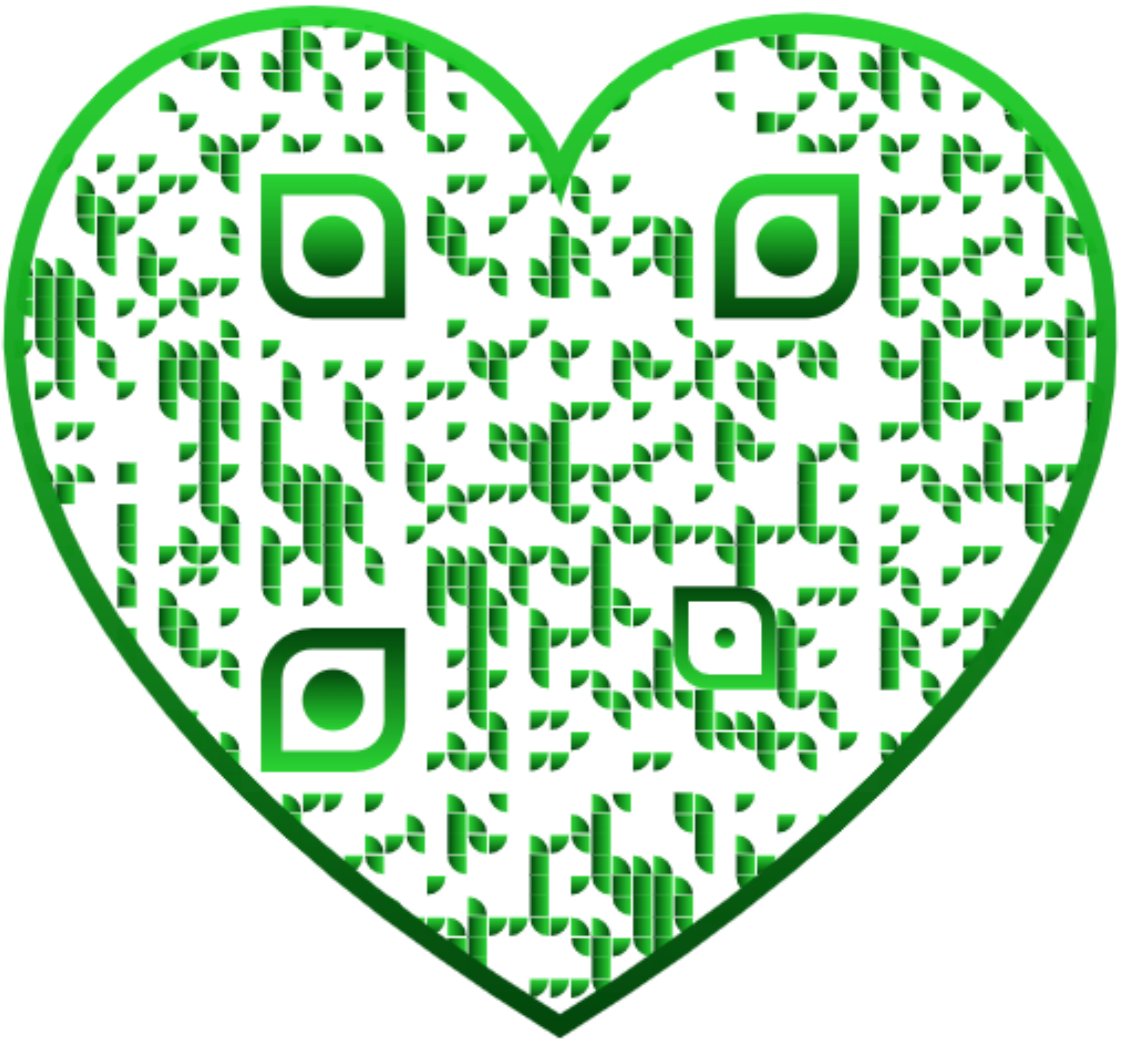

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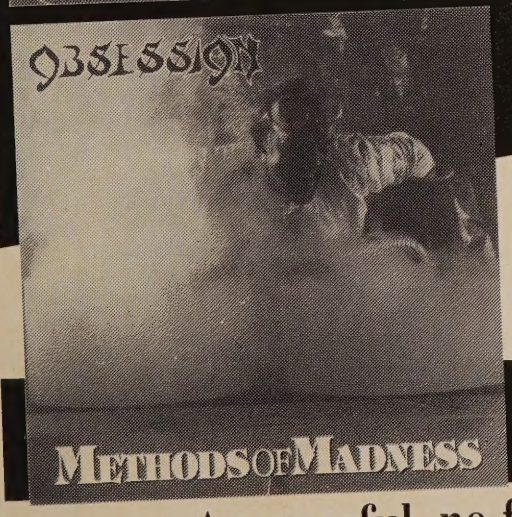

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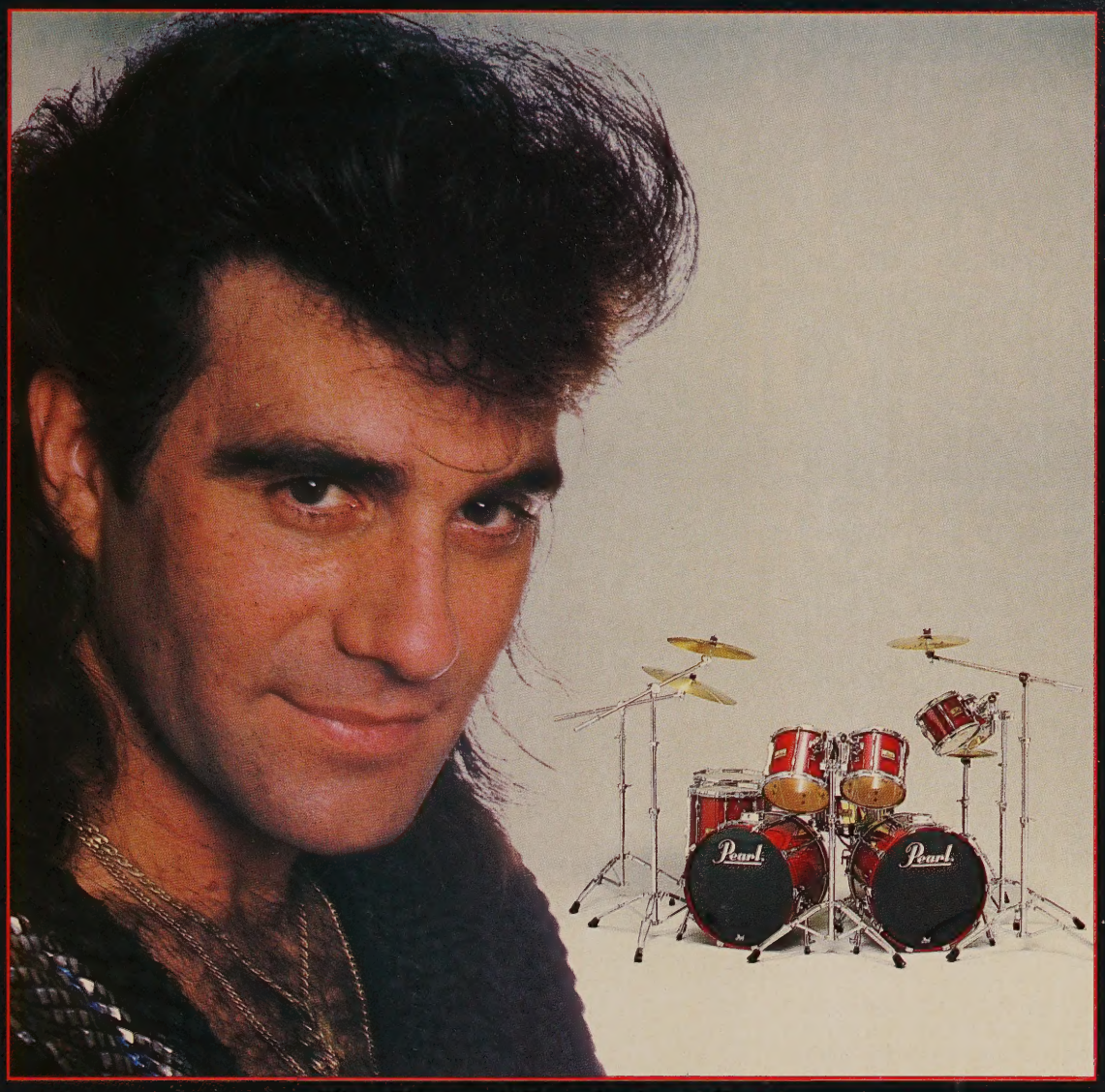

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ROOTS

ADRIAN SMITH

by Winston Cummings

Each month *Hit Parader* sojourns back in time to explore the formative years of rock's biggest stars. This issue's time traveler is Iron Maiden's high-flying guitar man, Adrian Smith.

Quick, name five heavy metal lead guitarists. Now unless you cheated and read the title of this article before you began rattling off your list of axe aces, the name of Iron Maiden's Adrian Smith probably wasn't one of those that rolled trippingly off your tongue. In fact, considering the massive commercial appeal Maiden has enjoyed for the last decade, it's hard to believe how little attention has been focused on Smith and his guitar running mate, Dave Murray. But Adrian wouldn't have it any other way — he's the type who prefers to do his job as well as he can, then return to a fairly normal life away from the rock and roll spotlight.

"When the last tour ended I couldn't wait to head off for the remotest place I could think of", he said. "We ended up the tour in L.A., and from there I flew to Canada, to a place on the edge of the Rocky Mountains. I just took a few weeks to go fly fishing, which is something I really love and to get some semblance of normality back into my life. Rock and roll is great, I love it with a passion, but there's another side to me as well."

Those who know this 30-year-old resident of Hackney, England, know that there are two sides to Smith virtually *all* the time. At one moment, Adrian will be the talented guitarist/songwriter who penned such recent Maiden hits as *Wasted Years* and *Stranger In A Strange Land.* Then he'll transform into a hard-drinking prankster who, when he's not lurking in the hotel bar, can be found thinking up diabolical practical jokes to play on the band and crew.

"Once he gets around a brandy bottle, all hell can break loose," explained Dave Murray, who's known Smith since the two were both struggling 15-year-olds in a London band called Evil Ways. "But that's just his release. He's the only bachelor in the band — though we all think that status may change fairly soon — so maybe he's entitled to kick up his heels whenever he feels like it. We've just learned to give him a little extra room some of the time."

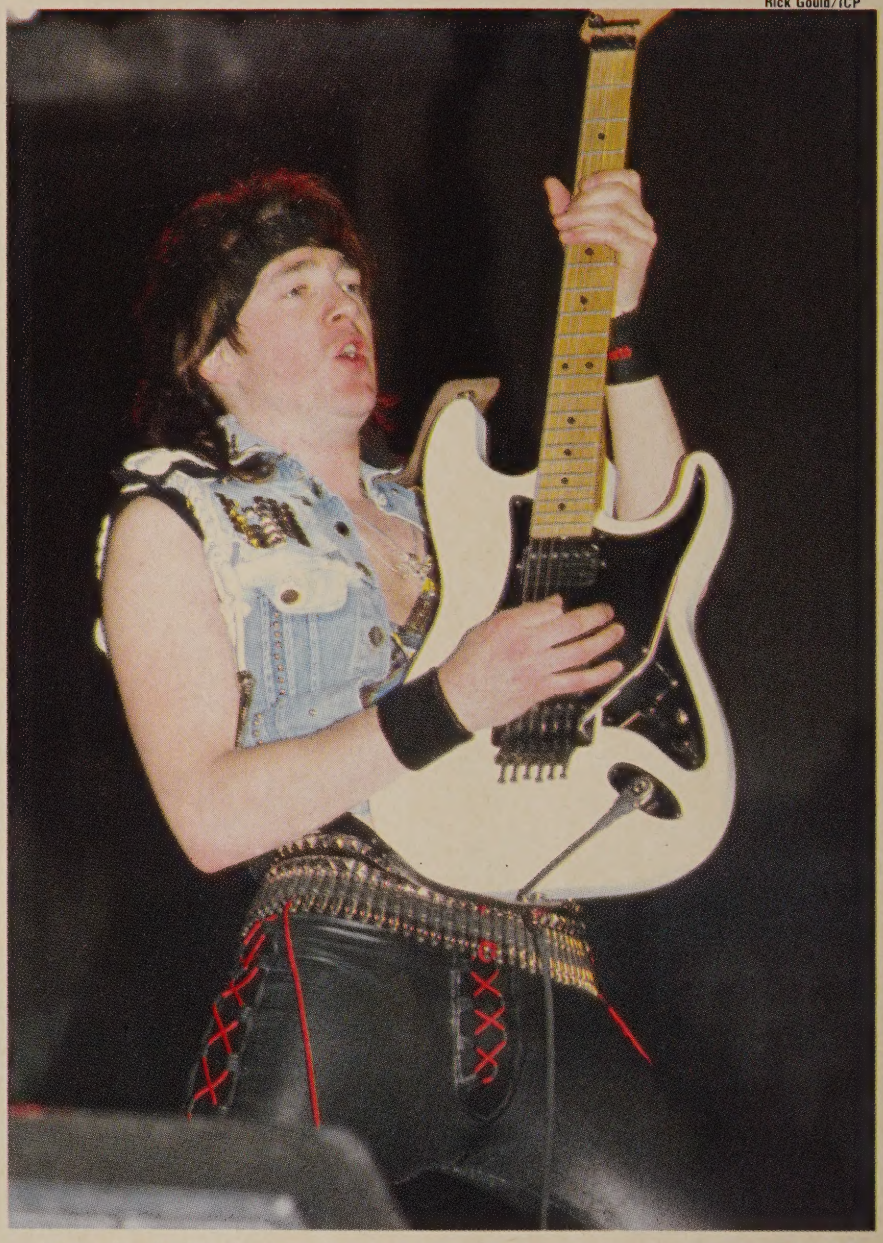
Smith's Jeckyl-and-Hyde personality never carries over to the stage, where he is always prepared to lay down his barrage of rock and roll thunder. In fact, he thinks that his multi-faceted personality is perfectly suited for the life of a rock and roller, where moods and energy must change with every song that's played.

"When you get onstage, you have to be able to place everything else in your life in the back of your mind," he said. "It's like nothing exists away from that stage and the particular song you're playing at that moment. Being on the road can begin to shut you off from other realities if you let it, but I don't let that happen. I keep rock and roll in its place — when we're out there on the road, it's number one; when I'm away from it, sometimes I don't even want to look at a guitar."

As earlier noted, Smith's contributions to Maiden run far deeper than just playing guitar. Over the last few years he's emerged as the band's second major songwriting force, along with band founder bassist Steve Harris. For Smith, songwriting is yet another release for his complex psyche, a process he finds immensely enjoyable and fulfilling.

"Songwriting is hard work, but it's fun as well," he stated. "The type of songs I write tell the story of life on the road or emotions I'm feeling. They contrast well with the things that Steve writes because we approach writing for this band in different ways. All in all, it feels wonderful to be making a solid contribution to the group. Maybe I'm not the first name people think of when they consider guitarists, but I'm quite content with my lot in life." □

Rick Gould/ICP



Adrian Smith: "Rock and roll is great — but there's another side to me as well."

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INFORMATION CENTER

Yngwie Malmsteen is still slowly recovering from the auto accident he suffered last June. It seems that the Swedish axe ace wrapped his prized cream-colored Jaguar around a tree in Los Angeles early one morning after a night of carousing. Malmsteen was placed on the critical list with severe head lacerations, and doctors for awhile feared for his recovery. But after a few weeks in the intensive care unit, Yngwie began showing signs of improvement.

******

Ozzy Osbourne will be soon returning to the recording studio, accompanied by new guitarist Zack Adams, who has now moved into the apartment once utilized by Jake E. Lee that adjoins Ozzy's California home. Adams , a lean, blond Randy Rhoads lookalike, was selected after intense auditions by the Oz to fill the vacant guitar slot."I was looking for someone who was young and talented," Ozzy stated. "This guy is perfect."

******

Jon Bon Jovi is looking for a new home. The New Jersey-born rocker is looking for a humble house in his home state and recent rumors have him exploring the possibility of moving into the same neighborhood as Bruce Springsteen, who recently finished work on a $15,000,000 pad. We'll keep you posted on Jon's house hunting.

******

Recently Jimmy Page visited New York City and was quite open about discussing the oft-proposed Led Zeppelin reunion. "It's really up to Robert," Page stated. "The matter has been discussed but he seems highly reluctant to give up the solo career he's worked so hard to create. We'll just have to wait and see, but right now anything's possible."

******

Van Halen appear set to return to the recording studio next month to begin work on their eagerly anticipated follow up to **5150**. It's now been two years since that album's release and with Sammy Hagar's solo project now out of the way, nothing can stop the VH boys from laying down a bunch of hot new tracks. "We've been promised a new album early in '88," a spokesperson for the band's record label stated. "We'll keep our fingers crossed for that, but it means they have to get back to work soon."

TIDBITS AND ASIDES

Will Judas Priest's new studio album be out in February with a major U.S. tour to follow?... Was Stryper shocked by the behavior of Guns N' Roses when they toured together recently?... Is WASP's Blackie Lawless blaming the PMRC for his band's recent failures?... Is Black Sabbath's Tony Iommi finally ready to call it a day?□

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TESTAMENT

Bay Area Metal Mavens Cast Giant Shadow With **The Legacy**.

by Andy Secher

There's an old saying: "You can't judge a book by its cover." In the case of Testament, if one were to dismiss their debut album, **The Legacy**, by it's rather cheesy, satanically-inclined cover, one might miss out on one of the more inventive power metal offerings of the year. Sure, this hard-rocking quintet from Northern California is never gonna compete with the likes of Bon Jovi or Europe in the sales sweepstakes, but when it comes to pure pedal-to-the-metal energy, Testament may soon rank near the top of the power metal class.

"So many people ask us about the cover of the album and if we're a black metal band," vocalist Chuck Billy explained. "But that's the whole point about what we're doing. We want the music to be a bit mysterious. We can say flat out that there isn't one reference to Satan in our lyrics. We're not part of any demonic cult, and we're not trying to turn anyone on to the anti-Christ. Now that we've gotten all that shit out of the way, maybe we can talk about the music a bit."

Discussing the music created by Billy, guitarists Alex Skolnick and Eric Peterson, bassist Greg Christian and drummer Louie Clemente, isn't half as interesting as listening to **The Legacy.** Such tracks as *Over The Wall, The Haunting* and *Alone In The Dark* brim with brooding fury that draws equally from the thrashings of Metallica and the death, doom and destruction attitude of Black Sabbath.

"We like being called a thrash band," Skolnick explained. "We don't have this pretension to be anything else. We just make the music we like, and if other people can get into it, that's great. When we started, we had just a few fans who came to our shows. But then they told some of their friends and before we knew it, things were really happening. Making an album is kind of strange for us, because when we started, we really didn't know how far it would go. We didn't think we were playing music that was very commercial. But bands like Metallica showed that groups who play with power could attract a big following, so that helped us a lot."

Emerging from the same San Francisco Bay area that produced Metallica just a few years earlier, the members of Testament found their climb up that area's club hierarchy made infinitely easier by Metallica's international success. In fact, according to Alex, the members of the Bay area metal scene are all close friends, and unlike the highly competitive Los Angeles rock scene, they all go out of their way to help each other.

"Yeah, it's kind of cool the way all the bands there act towards one another," Skolnick said. "We used to hang out with the guys in Metallica quite often and discuss what was going on. They helped us a lot, because everything we were going through, they had already experienced. Since most of the area bands were playing a similar type of music, they really stuck together and there wasn't that much competition. I'm sure everyone wanted to be as good as they could be, but not at some other band's expense."

Still, despite the band's positive words, one must wonder how much they've suffered from those who've misinterpreted their lyrical and musical forays. Not yet successful enough to fend off the attacks of conservative action groups, Testament would seem to be a prime target for those wanting to eradicate the menace of metal. Surprisingly, the boys in the band state that they've yet to encounter more than mild resistance to their artistic approach — and most of those complaints have come from within the hard rock community.

"We've gotten some heat from other musicians who I won't name," Billy said. "But they're just assholes. As far as having people get on us because of our album cover or because of our lyrics, it just hasn't happened. But we can't wait 'til the first time we tour through the Bible Belt. I figure we'll see and hear some pretty interesting things then. But we'll be ready for it. This is one band that's not about to back down from anything." □

Testament: "We're not trying to turn anyone into the anti-Christ."

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out to LUNCH

TESLA'S Brian Wheat

by Jodi Beth Summers

It's long been surmized that what a man eats determines his artistic personality. Each month *Hit Parader* seeks to find out as we take metal's biggest stars out to lunch. This month's lunch muncher is Tesla's bass man, Brian Wheat.

Hit Parader's *Out To Lunch* column was created with Tesla's Brian Wheat in mind. To understand what I mean, go search out Tesla's first publicity photo — a picture of Brian, Tommy Skeoch, Jeff Keith, Frank Hannon and Troy Luccketta standing in a meat truck. Brian is the big guy on the left. Between the time that picture was taken last autumn and when Tesla went out on their first tour three months later, Brian lost 65 pounds.

"I was fat before I went on my diet," Brian confesses, not the least bit self-conscious about the subject. "I looked at our press shots and realized I looked really bad. That's what made me go in the diet. I was obese, I was 220 pounds. I'm 155 now."

It's a fact of rock and roll life that thin guys get more females. The cuter you are, the more girls want you. If you've got a dynamite personality or you're an extraordinary musician or have lots of money, it's a big compensation. But if you're just a boring balloon, forget it. So listen up and check out Brian's Slim & Trim regimen.

"My diet ...," Brian laughs at the absurdity of the subject matter he is being interviewed about. "Actually it was this thing called the Rotation Diet. I went on the woman's part of it, which is like 600 calories a day. That's why I shed about 70 pounds in three months. Plus I started exercising. Now I run three miles a day and play racketball about four times a week. That's the secret to Brian Wheat's Slim & Trim.

"I feel incredibly different now than I did when I was heavier. I have all this energy! I don't get tired, let alone burned out. I just have a lot of zip. It's great!"

Now comes what could be the most difficult part of weight loss: maintaining your waist line at its wonderful new size. Brian has increased his 600-calories-a-day intake to a more normal amount, but he's still big on exercise. Another big help in body maintenance for him has been being out on the road.

There's something about the constant activity and bizarre time schedules you adopt while you're on tour that plays havoc with your system. You eat when someone says you have time and you sleep at 55 miles an hour. Plus, you're up in front of thousands of people every night, so ego tends to override appetite.

The road has helped to curb Brian's food lust, and it's also proven to be a fantasy-fulfilling experience for all the guys in Tesla.

"I love the road," declares Brian enthusiastically. "I could very easily live on the road all year 'round. Sure, I miss everybody back home, but I like what I'm doing when I'm out there. I like playing live; it's great.

"We're already playing places like the Meadowlands, which seats something like 23,000. That's very cool. You look for a mile and all you can see is people. That's a big buzz."

Buzz can also be used to describe the word on the street about Tesla. The band has already toured with David Lee Roth and Alice Cooper, and don't be surprised if they end up opening for Dokken or Def Leppard later. Everyone is talking about the great things that are expected from Tesla, and Brian, who's become svelte and successful simultaneously, is on top of the world.

"It's cool," he comments casually. "On the road, one guy asked me, 'What happened to the fat guy?' I said, "Hey, it's me! I guess we've all grown up a bit during the last year, but as I've grown up, I've also grown slim — it's a fair trade." □

Ross Halfin

Tesla's Brian Wheat (left) before he went on the rock and roll diet.

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The Snake's front line (l. to r.): Vivian Campbell, Rudy Sarzo, Adrian Vandenberg, David Coverdale.

Kevin Winter/DMI

WHITESNAKE

Riding High Again

Coverdale & Co. Soar To The Top With Platinum LP.

by Andy Secher

If Whitesnake's David Coverdale tried to turn the story of his musical career into a Hollywood movie script, no one would believe it. After all, only a grade-B "tearjerker" would pluck someone from the British unemployment line to front one of the biggest bands in the world — as Coverdale did with Deep Purple in 1974. And only in the movies would we find a musician suffering through nearly a decade of professional and personal problems before resurfacing with one of the hottest bands around, — as he has today with the Snake. Somehow Coverdale has managed to emerge from his traumatic musical career as a wiser and wealthier man. With the success of Whitesnake's latest LP, and the solidification of the band's ever-changing lineup (with the addition of guitarists Adrian Vandenberg and Vivian Campbell, drummer Tommy Aldridge and bassist Rudy Sarzo), Coverdale seems intent on making sure this rock and roll story has a happy ending.

Hit Parader: David, over the last few months we've chronicled your story in the pages of *Hit Parader*. How does it feel to achieve platinum success after so many years of struggle?

David Coverdale: Obviously it feels great. There were times during the last three years — which is the amount of time that elapsed between our previous album, **Slide It In**, and this one — when I wondered if I'd ever be in this wonderful position. But one thing I do want to straighten out is the fact

that while Whitesnake has definitely struggled to make a success of itself in America, we've had some incredible luck in Europe and Japan over the years. I don't want people to think that we've had as tough a time elsewhere as we've had in the States, In fact, if we hadn't spent so much time touring in Europe and the Orient, we might have broken through earlier here.

HP: But now it seems you've made America your top priority. Why?
DC: Because it's the biggest rock market there is. It's time for American fans to get to know Whitesnake, and for us to get to know them. This album was written so that it could walk right onto the stage as soon as we finished it. I wanted to begin touring as soon after the record's release as we could. I didn't expect the fans to come visit me; I knew I had to get out on the road and visit them. Talking about music is like singing about basketball, it really makes no sense.

HP: Your lineup this time is much younger and hungrier than the last Snake we saw in the States. That time the band included Ian Paice and Jon Lord, who are now back with Deep Purple. How does it feel to work with young talent?
DC: I really don't care how old the musicians are as long as we all get along. I'm a big believer in Karma and the fact that people who should work together are naturally drawn together. I enjoyed working with Jon and Ian, but they had the opportunity to go back with Purple — which I fully understood them jumping at — and I had the chance to explore some new directions with new people. In fact, our absence from the scene for a few years may have actually increased our charisma level with the fans.

HP: In what way?
DC: During that time, a lot of fans became familiar with Whitesnake's music through **Slide It In.** That record is now close to going platinum. They heard some great music, yet they weren't able to see us live. It made a number of people begin to wonder, "Who are these guys?" That's why I think there was such an immediate response to the video for *Still Of The Night.* They finally had the chance to see the people making the music.

HP: Video is one of those marketing tools that have really developed during the years you've been away from the rock scene. How comfortable do you feel in front of the camera?
DC: Whitesnake had done some live videos before, mostly for the European market. But those were more "in concert" videos than the heavily produced MTV-styled creations. Actually, while I enjoyed aspects of making the *Still Of The Night* and *Here I Go Again* clips, the process did seem a bit stiff and artificial to one who grew up in a different era. We spent 25 hours straight in front of the camera. You wouldn't believe how tired and sore I felt. Oh well, it was a good excuse for a massage.

HP: You mentioned the chance for the kids to finally see the band that was making the music. But the fact is that the group on the album is not the band in the video.
DC: That's true. But I've learned that finding people who share my commitment to this band and the music we make is far from easy. Adrian Vandenberg is just as passionate about working as I am, but so many people — especially John Sykes, who plays guitar so brilliantly on the album — are a little too concerned with the peripheral elements of rock and roll. They want to be rock stars in every sense of the word. In Sykes' case, I know he'd have a spotlight on himself in his own living room if he could. Some people want to cram ten years of living into six months. In the past, I was guilty of that myself, but I don't want to be a casualty of this business and I don't want to work with people who set out to be.

HP: How do you feel about the current version of Whitesnake you've assembled?
DC: At the moment it's great. We're the "United Nations": a Dutchman, an Irishman, a Cuban, a Texan and an Englishman. I'd love to be able to say that this Whitesnake will be together as-is for the next decade. But I've learned one cannot do that. We're having a good time on the road and we're making some excellent music, but whether Vivian, for example, stays with us or heads off on his own in a few months, is anybody's guess.

HP: You've been touring the country with Motley Crue. On the surface, that would seem to be a strange mix. How have things been going with the Crue?
DC: Fine. I think we have a great deal of mutual respect. I've lived out in Los Angeles for the past few years, so I feel at home with the scene and many of the musicians in it. The lads in Motley Crue helped create the wonderful climate for rock and roll that exists throughout America today. I'm thrilled by their success, and I think they are just as happy about mine.

HP: How do you view the rest of the rock scene at this moment?
DC: Well, I'm thrilled by Jon Bon Jovi's success. We toured together in Japan, and no one deserves success more. I also like Cinderella and Europe. I think they're playing some excellent material. When I went home to England a few months ago, you couldn't turn around without hearing *The Final Countdown* — it was everywhere. But the bottom line I think, is that there's plenty of room for everybody out there, and that certainly includes us. Whitesnake doesn't have to feel intimidated by anybody. We're quite ready to show everyone what we can do. □

Matt Lis/Pix Int'l.

David Coverdale: "It's time for American fans to get to know Whitesnake."

CAUGHT in the act

Bon Jovi

by Paul Hunter

Backstage was nearly empty. It was only thirty minutes before Jon Bon Jovi and his band of merry men were to hit the concert stage, yet things behind the scenes were surprisingly quiet. Sure, there were a couple of drop-dead beautiful women hanging around, looking as if they'd just stepped out of a rock and roll video, but other than their comely faces the area was eerily void. The only commotion one could hear was emanating from a small dressing room where guitarist Richie Sambora was tuning a couple of the instruments he planned to use that evening. Other than that, one might have thought they were in a church rather than backstage with the hottest band in rock and roll.

"We've had to increase security a bit this time," Jon explained as he exercised before the show. "But we've never particularly liked having a lot of people wandering around before a show. We're a band that takes what we do onstage pretty seriously, and we want to get ourselves in the proper frame of mind. If there are some radio contest winners or some special people the record label wants us to meet, we'll put aside a special room and hang out with 'em for a while before we get ready. But once we get in the dressing room, we're all business."

True to his word, within minutes Jon, Richie and the rest of the band (Tico Torres, Alec John Such and Dave Bryan) had politely asked everyone to leave their dressing room while the group psyched themselves up for yet another sold-out performance on their historic **Slippery When Wet** road junket. Soon the band members — dressed in an impressive array of shining costumes — wandered out into the hallway, eagerly anticipating their stage stint. Sambora seemed particularly anxious to get things going, pacing and ripping off licks on his unplugged guitar as he strolled.

"The last few minutes before going onstage are always a little scary," Richie said with a characteristic smile. "Being a musician is like being an athlete before the big game. You feel the butterflies in your stomach. In fact, you want to feel a little nervous — that's when you know you're really ready. It's funny, but once you get onstage and get things going, you totally forget about feeling nervous. Then you're into rocking your ass off and making sure the people get off on what you're doing."

Neil Zlozower

Jon Bon Jovi: "We're a band that takes what we do onstage pretty seriously."

As the band assembled in the hallway to begin the long walk to the stage, their enthusiasm — and nervousness — was evident. Jon, his hair slicked back in his new "wet look," pranced like Sugar Ray Leonard preparing for a fight, while Alec banged out a rhythm on the wall with his drumsticks. High-fives and slaps of encouragement were exchanged as the band finally reached the stage and the houselights went dim. Then, the pre-recorded keyboard riffs of *Pink Flamingos* filled the massive arena as the group took their places onstage.

As soon as that song reached its conclusion, all hell broke loose as pyrotechnics exploded, strobe lights burst and the band erupted in their own display of musical fireworks. From the opening notes of *Raise Your Hands*, Bon Jovi had the crowd eating up every moment. As signs reading "Jon, We'd Die For You," and "I'm Slippery And Wet" were unfurled, the group hurtled through a two-hour set that mixed such recent hits as *Wanted Dead Or Alive* and *You Give Love A Bad Name* with older audience favorites like *Runaway*. The sweat poured off each band member as they strutted and strolled, rocked and rolled through a set that literally had them gasping for air by show's end.

As the exhausted band relaxed in their dressing room following the performance, their dedication to their craft was evident. This was just one of over 200 shows the group was scheduled to play here and abroad during 1987, yet every ounce of their strength had been expelled onstage that night. "We've waited a long time to be in this position," Jon explained as he sipped a cold drink. "We've waited all our lives to have a big album and the chance to do a headline tour. We always promised that if we ever got lucky enough to be in this position, we'd give it everything we've got. I think we've lived up to that every night, and that's something we're all very proud of. We like to think that with this band, there's never an off night." □

TWO YEARS IN THE MAKING

THE WAIT IS OVER...

'PLEASURES OF THE FLESH'

OCTOBER 7, 1987

COMBAT
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PICK hit

WHITE LION

by Anne Leighton

Fledgling Unit Hits The Big Time With **Pride**.

One might think the last thing the world needs at the moment is another rock band with a blond lead singer. After all the David Lee Roth's, Bret Michaels', and Joey Tempest's, hasn't all the peroxide in western society already been used up? But Mike Tramp, White Lion's fair-haired vocalist, isn't willing to accept the "just another" classification; and neither are his bandmates: guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo.

"I know there are a lot of blond singers in heavy metal," said Tramp. "But at least I come by this hair color naturally. I'm from Denmark and you've heard all the stories about blond Scandinavians — well, I'm one of them."

While a good set of hair folicles has often played a major role in a band's success, Tramp and his New York-based comrades feel confident that their debut major label release, **Pride**, is strong enough to counteract any negative remarks about the band's appearance. Sure they're pretty boys, but Bratta may have the fastest fingers this side of his idol, Eddie Van Halen. In addition, the band's deft songwriting skills mark them as a band destined to inherit the pop/metal crown currently held by the likes of Dokken and Ratt.

"I'll be honest with you," said Vito. "I've heard people talk about Dokken and Van Halen as being influences on us, but I don't see it. Yeah, I've listened to Eddie Van Halen a lot — when the first Van Halen album came out, I said to myself, 'This is the way a guitar should sound.' But we've never listened to Dokken or Ratt or Motley Crue. We've really come up with our sound on our own. That people compare our music to the stuff some successful bands have put out is a real compliment. But I'll fight anyone who says our stuff is derivative."

Derivative or not, the path that White Lion has traveled to release their music is truly one of rock's long and winding roads. It was back in 1983 that the band, (then featuring Vito, Mike and a never ending assortment of sidemen) gathered together their meager savings to record a ten-song demo tape. The tape somehow found itself in the hands of noted keyboardist Gregg Giuffria, who advised some friends at Elektra Records to sign White Lion as quickly as possible. Following Gregg's advice, the label moved in and gave the band a $200,000 signing bonus in exchange for the rights to release their first album, **Fight To Survive**. Unfortunately for the band, however, the label was going through a number of major management changes at the time of White Lion's signing, and when the new administration came in they had little interest in White Lion's needs.

"We found ourselves out in the cold," Bratta explained. "One minute we thought we had a major label deal and the next thing we knew the label told us the album wasn't coming out. At least they let us keep the money. We did get the album out in Japan. And, I guess it made an impact on people here as an import. But having an album out in the Orient isn't like having it in the neighborhood Sam Goody's."

Despite their setbacks, the band plowed ahead. They managed to get **Fight To Survive** released in America on a small independent label. But it was still a long way from the chart-topping success they had envisioned. White Lion decided to take a step back to reevaluate their position in the rock world. Soon they realized changes would have to be made; in came D'Angelo and Lomenzo and White Lion shifted into overdrive.

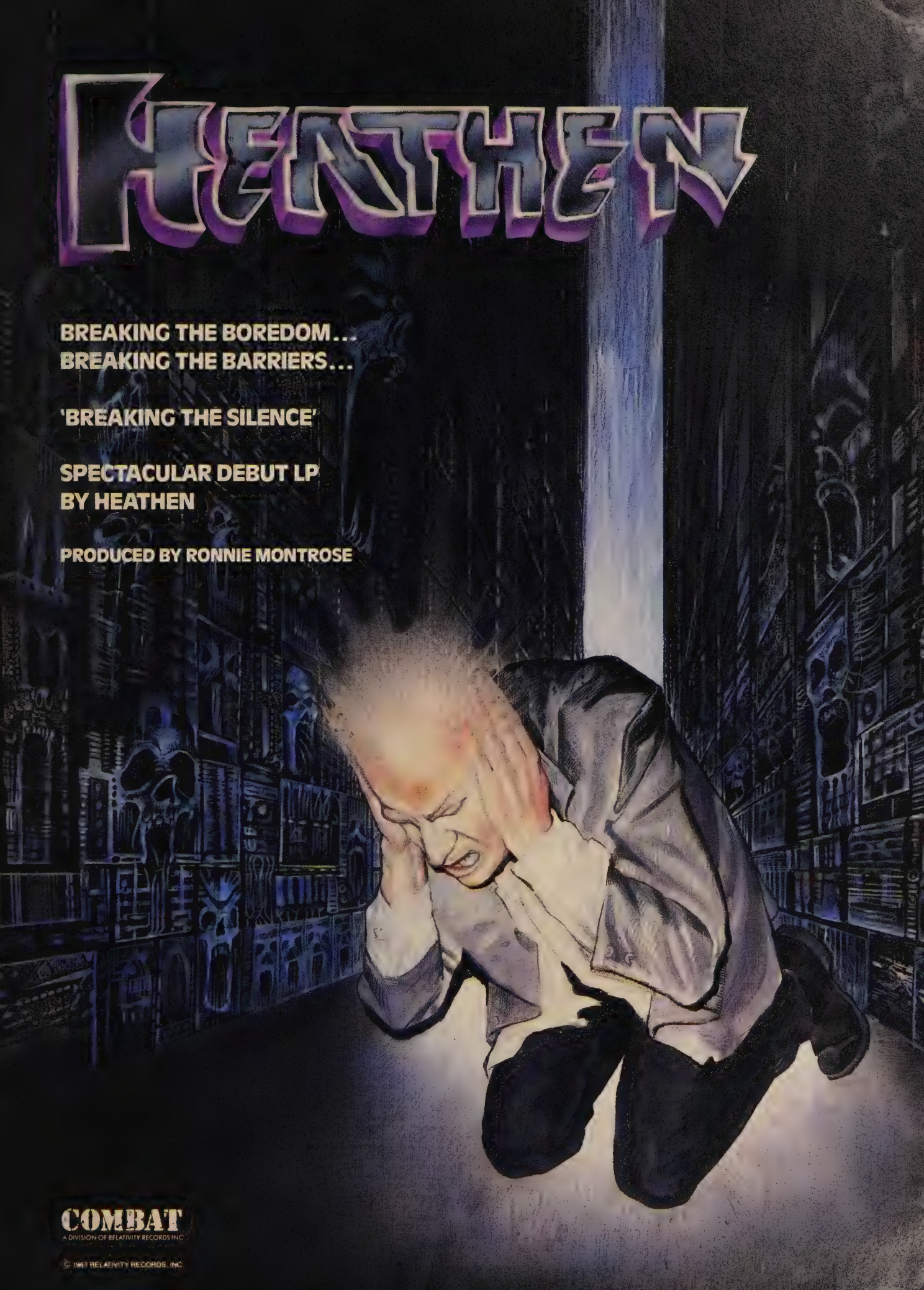
"Once the four of us got together, things really started to happen," said Mike. "It was like the pieces of a puzzle suddenly came together. We always had the songs, but now we had a band that could play them."

Judging by such new tracks as *Wait* and *When The Children Cry*, White Lion certainly have gotten their musical licks together. While some critics may feel the band is attempting to walk the same safe platinum road as such recent million sellers as Bon Jovi and Whitesnake, the band believes their strident chords, rock-solid riffs and instantly hummable melodies have something to offer both artistically and commercially.

"What's wrong with selling records?" Tramps asked."Our music is designed to sound great on radio. It should be very popular because it's good. We've gone through some tough times to get where we are today, but because it hasn't been easy, finally getting here has been just that much sweeter. Now that we're here, we plan on staying for a long, long time."□

Christie Mullen

White Lion: "Our music is designed to sound great on the radio."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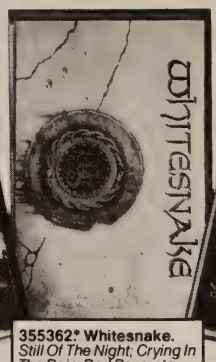
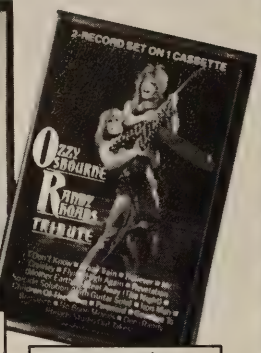
2 HEAVY METAL
12 HEAVY HITTERS

351122. Europe—The Final Countdown. *Rock the Night; Danger on the Track;* etc. (Epic)



355362.* Whitesnake. *Still Of The Night; Crying In The Rain; Bad Boys;* etc. (Geffen)



355636-395632.* Ozzy Osbourne—Randy Rhoads Tribute. *Iron Man,* etc. (CBS Assoc.)

357160* (AL/MEGAFORCE WORLDWIDE) ACE FREHLEY *FREHLEY'S COMET*	324889 (PORTRAIT) *ACCEPT* BALLS TO THE WALL	355842* (ISL/MEGAFORCE WORLDW) ANTHRAX *AMONG THE LIVING*
329185* (A&M) Y & T *IN ROCK WE TRUST*	351213* (CAPITOL) *W.A.S.P.* INSIDE THE ELECTRIC CIRCUS	312330 (EPIC) *GREAT GONZOS* THE BEST OF TED NUGENT
345371 (ATLANTIC) AC/DC WHO MADE WHO "MAXIMUM OVERDRIVE" SOUNDTRACK	324749* (ELEKTRA) MÖTLEY CRÜE *TOO FAST FOR LOVE*	343772* (PORTRAIT) *ACCEPT* RUSSIAN ROULETTE
328955* (WARNER BROS.) DIO *THE LAST IN LINE*	336511* (ATLANTIC) *RATT* INVASION OF YOUR PRIVACY	312017 (JET) OZZY OSBOURNE *DIARY OF A MADMAN*
344689* (MCA) *KEEL* THE FINAL FRONTIER	324632 (COLUMBIA) *JUDAS PRIEST* DEFENDERS OF THE FAITH	343582 (WARNER BROS.) VAN HALEN *5150*
318790† 398792 (WARNER BROS.) BLACK SABBATH *LIVE EVIL*	336305 (MCA) *NIGHT RANGER* 7 WISHES	328245 (Polydor) *QUIET RIOT* CONDITION CRITICAL
344598* (ARISTA) *KROKUS* CHANGE OF ADDRESS	323675 (CBS ASSOC) OZZY OSBOURNE *BARK AT THE MOON*	343434* (ATLANTIC) RAVEN *THE PACK IS BACK*
314401 (WARNER BROS.) VAN HALEN *DIVER DOWN*	336271* (CAPITOL) HELIX *LONG WAY TO HEAVEN*	326512 (MCA) *NIGHT RANGER* MIDNIGHT MADNESS
344366* (ELEKTRA) METALLICA *MASTER OF PUPPETS*	313023 (WARNER BROS.) BLACK SABBATH *MOB RULES*	342790* (WARNER BROS.) BLACK SABBATH FEATURING TONY IOMMI SEVENTH STAR
328389* (ATLANTIC) *TWISTED SISTER* STAY HUNGRY	335893* (A&M) Y & T *OPEN FIRE (LIVE)*	325738* (ATLANTIC) *RATT* OUT OF THE CELLAR
351825 (ENIGMA) *STRYPER* TO HELL WITH THE DEVIL	312389 (ATLANTIC) AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU	342303* (COLUMBIA) *JUDAS PRIEST* TURBO

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357186* (COLUMBIA) HOOTERS *ONE WAY HOME*	356154 (ARISTA) WHITNEY HOUSTON *WHITNEY*	357087* (ARISTA) GRATEFUL DEAD *IN THE DARK*
353482* (EPIC) GREGG ALLMAN BAND *I'M NO ANGEL*	357178* (CBS ASSOCIATED) THE FABULOUS THUNDERBIRDS *HOT NUMBER*	350140* (SIRE) *THE PRETENDERS* GET CLOSE
337667* (ISLAND) U2 UNDER A BLOOD RED SKY (MINI ALBUM)	345777* (GEFFEN) PETER GABRIEL *SO*	317974 (A&M) *SQUEEZE* SINGLES—45'S AND UNDER
353474* (COLUMBIA) SANTANA *FREEDOM*	291633*† 391631 (WARNER BROS.) THE BEST OF THE GRATEFUL DEAD/ WHAT A LONG, STRANGE TRIP IT'S BEEN	350033* (CAPITOL) *BILLY SQUIER* ENOUGH IS ENOUGH
320499 (A&M) *THE POLICE* SYNCHRONICITY	345108* (A&M) .38 SPECIAL *STRENGTH IN NUMBERS*	314047 (GEFFEN) *ASIA*
352666 (EPIC) *REO SPEEDWAGON* LIFE AS WE KNOW IT	291526 (ATLANTIC) *EMERSON, LAKE & PALMER* BRAIN SALAD SURGERY	348094 (ATLANTIC) STAND BY ME *ORIGINAL MOTION PICTURE SOUNDTRACK*
319996† 399998 (MOTOWN) VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS	344721 (MOTOWN) LIONEL RICHIE *DANCING ON THE CEILING*	356196* 396192 (ELEKTRA) *THE CURE* KISS ME, KISS ME, KISS ME
352328* (COLUMBIA) *PSYCHEDELIC FURS* MIDNIGHT TO MIDNIGHT	333666 (EMI AMER.) GEORGE THOROGOOD & THE DESTROYERS *MAVERICK*	349571 (MCA) *BOSTON* THIRD STAGE
318931 (A&M) BRYAN ADAMS *CUTS LIKE A KNIFE*	344358* (ARISTA) GTR	355396* (SIRE) *THE CULT* ELECTRIC
352294* (WARNER BROS.) LOS LOBOS BY THE LIGHT OF THE MOON	333294 (ATLANTIC) *THE FIRM*	348979 (CAPITOL) TINA TURNER *BREAK EVERY RULE*
305359*† 395350 (COLUMBIA) BRUCE SPRINGSTEEN *THE RIVER*	344242 (COLUMBIA) JOURNEY *RAISED ON RADIO*	354456* (MCA) *NIGHT RANGER* BIG LIFE
351924* (ISLAND) TRAFFIC *THE LOW SPARK OF HIGH HEELED BOYS*	331967 (ATLANTIC) FOREIGNER *AGENT PROVOCATEUR*	348318 (A&M) THE POLICE EVERY BREATH YOU TAKE... THE SINGLES
269209 (EPIC) *BOSTON*	343293 (ROLLING STONES REC.) *ROLLING STONES* DIRTY WORK	354092*† 394098 (SIRE) *THE SMITHS* LOUDER THAN BOMBS
351718* (ELEKTRA) *GEORGIA SATELLITES*	331264 (A&M) BRYAN ADAMS *RECKLESS*	313031* (ATLANTIC) CLASSIC YES
318493 (MCA) *LYNYRD SKYNYRD* BEST OF THE REST	342105* (COLUMBIA) BANGLES *DIFFERENT LIGHT*	353607* (ATLANTIC) LOU GRAMM *READY OR NOT*
351148*† 391144 (EPIC) STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE ALIVE	329938 (SIRE) TALKING HEADS *STOP MAKING SENSE*	311761 (ELEKTRA) *QUEEN* GREATEST HITS
318352 (COLUMBIA) JOURNEY *FRONTIERS*	341305* (ISLAND) ROBERT PALMER *RIPTIDE*	347955 (CHRYSALIS) HUEY LEWIS AND THE NEWS *FORE!*
350959* (A&M) *IGGY POP* BLAH-BLAH-BLAH	326629 (COLUMBIA) BRUCE SPRINGSTEEN *BORN IN THE U.S.A.*	285866* (EPIC) *BOSTON* DON'T LOOK BACK
318055 (ATLANTIC) FOREIGNER *RECORDS*	341271† 391276 (MCA) TOM PETTY & THE HEARTBREAKERS *PACK UP THE PLANTATION—LIVE*	347880 (EMI AMER.) GEORGE THOROGOOD & THE DESTROYERS *LIVE*
350850* (MCA) *KANSAS* POWER	324582 (WARNER BROS.) VAN HALEN *1984*	353375*† 393371 (WARNER BROS.) HUSKER DU
337659* (ISLAND) *U2* THE UNFORGETTABLE FIRE	339903 (ELEKTRA) *THE CARS* GREATEST HITS	347765* (I.R.S.) *R.E.M.* LIFES RICH PAGEANT
350389* (GEFFEN) *WANG CHUNG* MOSAIC	323915 (CHRYSALIS) *BILLY IDOL* REBEL YELL	308049† 398040 (FANTASY) CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY CHRONICLE THE 20 GREATEST HITS

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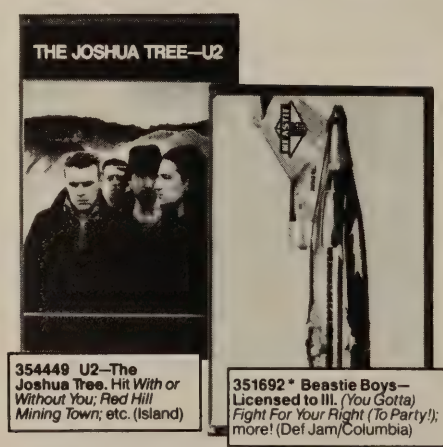
343319* (A&M) JANET JACKSON *CONTROL*	346536 (ARISTA) THEN AND NOW... *THE BEST OF THE MONKEES*	345751 (WARNER BROS.) *PAUL SIMON* GRACELAND
354902 (WARNER BROS.) FLEETWOOD MAC *TANGO IN THE NIGHT*	356279 (EPIC)* GLORIA ESTEFAN AND MIAMI SOUND MACHINE LET IT LOOSE	354514* (MCA) JODY WATLEY *JODY WATLEY*



354449 U2—The Joshua Tree. Hit *With or Without You; Red Hill Mining Town;* etc. (Island)

351692 * Beastie Boys—Licensed to Ill. *(You Gotta) Fight For Your Right (To Party!);* more! (Def Jam/Columbia)

353946. Bryan Adams—Into the Fire. Title cut; *Heat of the Night; Victim of Love;* etc. (A&M)

355115† 395111 (PAISLEY PARK) *PRINCE* SING 'O' THE TIMES	355925* (MCA) KIM WILDE *ANOTHER STEP*	347039 (CHRYSALIS) *BILLY IDOL* WHIPLASH SMILE
338020* (ISLAND) *U2* BOY	346478 (SIRE) MADONNA *TRUE BLUE*	219477 (COLUMBIA) SIMON & GARFUNKEL'S *GREATEST HITS*
238238 (COLUMBIA) BRUCE SPRINGSTEEN THE WILD, THE INNOCENT AND THE E STREET SHUFFLE	322024 (CHRYSALIS) HUEY LEWIS AND THE NEWS *SPORTS*	336222* (WARNER BROS.) *DIRE STRAITS* BROTHERS IN ARMS
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351346* MEGADETH *PEACE SELLS... BUT WHO'S BUYING?* (CAPITOL)

347229.* Poison—Look What The Cat Dragged In. *Talk Dirty To Me;* more! (Enigma)

355990.* Motley Crue—Girls, Girls, Girls. Title cut; *Wild Side; Jail-house Rock.* (Elektra)

356188-396184.* Judas Priest—Priest...Live! *Parental Guidance;* much more! (Columbia)

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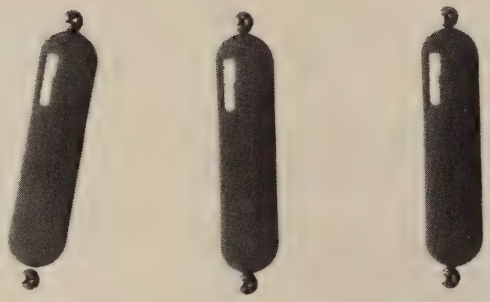

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MAIL

Hit Parader, you suck. Your mag used to be good, but now it's pure bullshit. You only write about pop metal. What saved most of your past issues was the appearance of Metallica and one or two thrash groups. Can't you see that thrash rules? See the light and cover groups like Slayer, Destruction, D.R.I., Dark Angel, Agent Steele, Cryptic Slaughter, Anthrax, Metal Church, G.B.H., etc. I know you won't print this letter and I don't give a shit.

J.J.N.
K.K. Metallibasher
An Ex-Subscriber

Mark Weiss

Anthrax: Are they helping to prove that thrash rules?

Judas Priest deserve a lot more credit than they get. Those guys work so hard and all they get is crap. Winston Cummings, you are missing brains. Your article said their last album didn't sell — **Turbo** went platinum!

A Defender Of The Faith
Parma, OH

Ozzy Osbourne has been through a lot. He is always the one who gets called names. He has had to get through his alcoholism and Randy's death. Even through all of this, he came out looking great, with a new band and an excellent album. I love this man. I respect him with all my heart.

Kathleen Saunders
W. Germany

I wanna know how many of you headbangers are getting sick and tired of all the comparisons between Metallica and Megadeth? I think it's foolish to make a choice. It's not us against us.

It's us against wimpy generic rock. So let the music do the talkin'.

Jane Sutcliffe
Fort Madison, IA

My friends and me are sick and tired of seeing Motley Crue. We think they suck, and that's all we see in your mags. Put in Venom, Lizzy Borden, Megadeth, Ozzy, Metallica and Diamond Rexx — that's what teens want to read.

Sincerely,
Brian M.

Don't you think it's about time that you print a full color, full page poster of the most luscious man in the music business, Mr. David Coverdale?!

Lusting After Dave
Conneaut, OH

What is Stephen Pearcy's problem? I saw Ratt and Poison in Sacramento. Stephen acted bored with life. Has he been on the road too long or is he just a self-centered jerk? And what is wrong with Ratt's sound man? Not enough pay or too many drugs? People were leaving after the first few songs.

Lorri Johnson
Sacramento, CA

I love Poison!!! They've got some really great music! And as for C.C. DeVille, I'd kill to have one hour alone with him. I love you, C.C.!

#1 Poison Fan
Palmetto, GA

Cathy Miller/Pix Int'l.

Ratt's Stephen Pearcy: What's his problem?

Who the hell does Nikki Sixx think he's fooling? In interviews he says he really enjoys the kids, that he's there for them and doesn't brush them off. But when I saw him in person back at the hotel after the show, he wasn't acting as humble as he says he does. There were about ten kids who were asking him for autographs. He couldn't have cared less. He had his brute bodyguard manhandling all of them. One kid took a picture of him and Nikki gave him a look that could kill. Then he sat at the bar and gave all the kids dirty looks. When he got up to leave, he shoved past a kid who was in his way. The kid said, "Excuse me!" and Nikki's bodyguard got up and said,"When Nikki Sixx pushes you, you say thank you!"

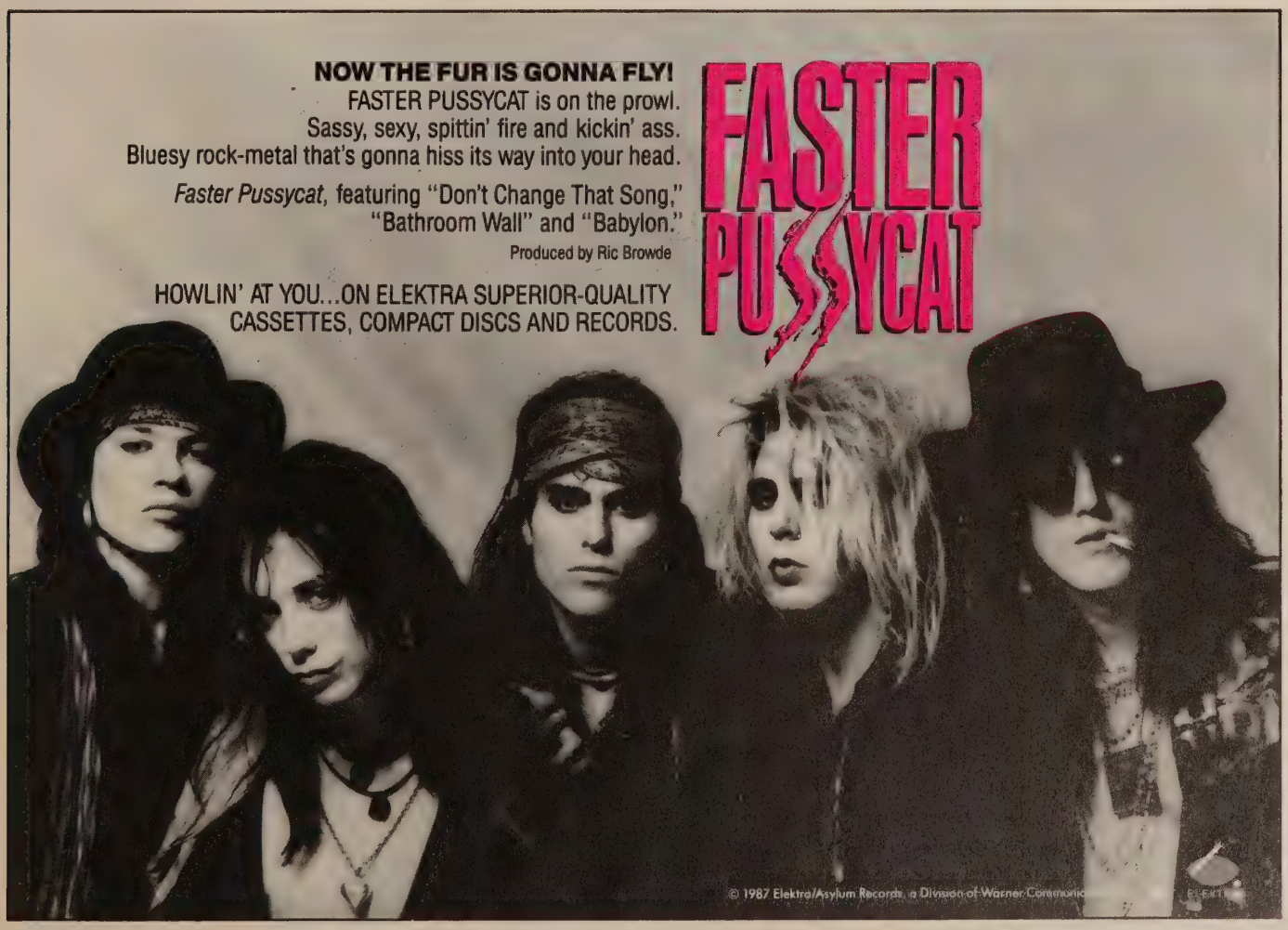
Just remember Nikki, if it weren't for your devoted fans, you wouldn't be where you are now. Why don't you practice what you preach?

Seeing Is Believing
Miami, FL

I am a Kix fan. They're an excellent group and one of my favorites. Could you please put some articles and posters of them in your magazine? They deserve a lot more recognition.

Melissa Korto
Testus, MO

I wish I had 50 cents for every time Eddie Van Halen said "f**k" today. And a dollar for every time he said it last week. And ten dollars for each time he said it last year. And twenty dollars for each time he has said it since he's been born. And 50 dollars for every time he's said it in an



interview. And 50 dollars for when he will say it — I'd probably never have to work a day in my life for 500 years. Eddie, you're a great guitarist, but your use of that four letter word is tiresome. Either learn some new vocabulary or be quiet.

Scratch the Riffer
Rome City, TN

Back in November '86 I was going through some rough times and tried to commit suicide. I told my ex-boyfriend and he quit talking to me. Not knowing where to turn, I wrote to Robert Sweet. I even mentioned NOT catching a Bible at a concert. Not seriously expecting an answer, I tried to put my life back together. A few weeks later, I received a letter from Robert, and he also sent me a Stryper Bible. He told me not to worry, just have faith and everything would work out. He made me feel so special. Robert Sweet restored my faith in "rock stars." There are some rockers who care.

Teresa Savage
Miami, FL

In my opinion, whoever said that heavy metal was a bad influence on today's youth should sit down and listen to a Samantha Fox record. What are you supposed to tell a very young child when they turn on the television and see a girl moaning "I'm begging for you!" as if she hasn't been with a man in thirty years?! Such garbage shouldn't be given air time when there are many talented musicians struggling out there who have songs with real substance and meaning.

A Concerned Parent And Musician
Amenia, NY

We were fortunate enough to meet up with Tesla while they were touring Ohio and couldn't believe how wonderful they were to us. They were very down-to-earth, just like the music on their **Mechanical Resonance** album — heavy music without the heavy lyrics. Put more Tesla in **Hit Parader**.

Anne and Amy
Dayton, OH

Why does Motley Crue get more credit than the Scorpions do? Matthias Jabs makes Mick Mars sound like an organ grinder. And Vince Neil couldn't win a hog-calling contest compared to Klaus Meine.

#1 Scorpions Fan
S.G.

It pisses me off when speed metal freaks have the gall to put down groups like Ratt and Motley Crue, calling them poseurs. It amazes me that people actually enjoy listening to such trash like Venom, Slayer and Celtic Frost. What makes it even worse is that these groups are lumped into the same category as some of heavy metal's real talent — Kiss, Van Halen, Motley Crue and Ratt.

Maurice Johnson
Canada

I would like to express my feelings about George Lynch, Bobby Blotzer and Lars Ulrich. If you fine babes are reading this, you're the hottest! I want to thank you and your parents for doing a great job when they were making you.

Spaced Out Jeni
New Mexico

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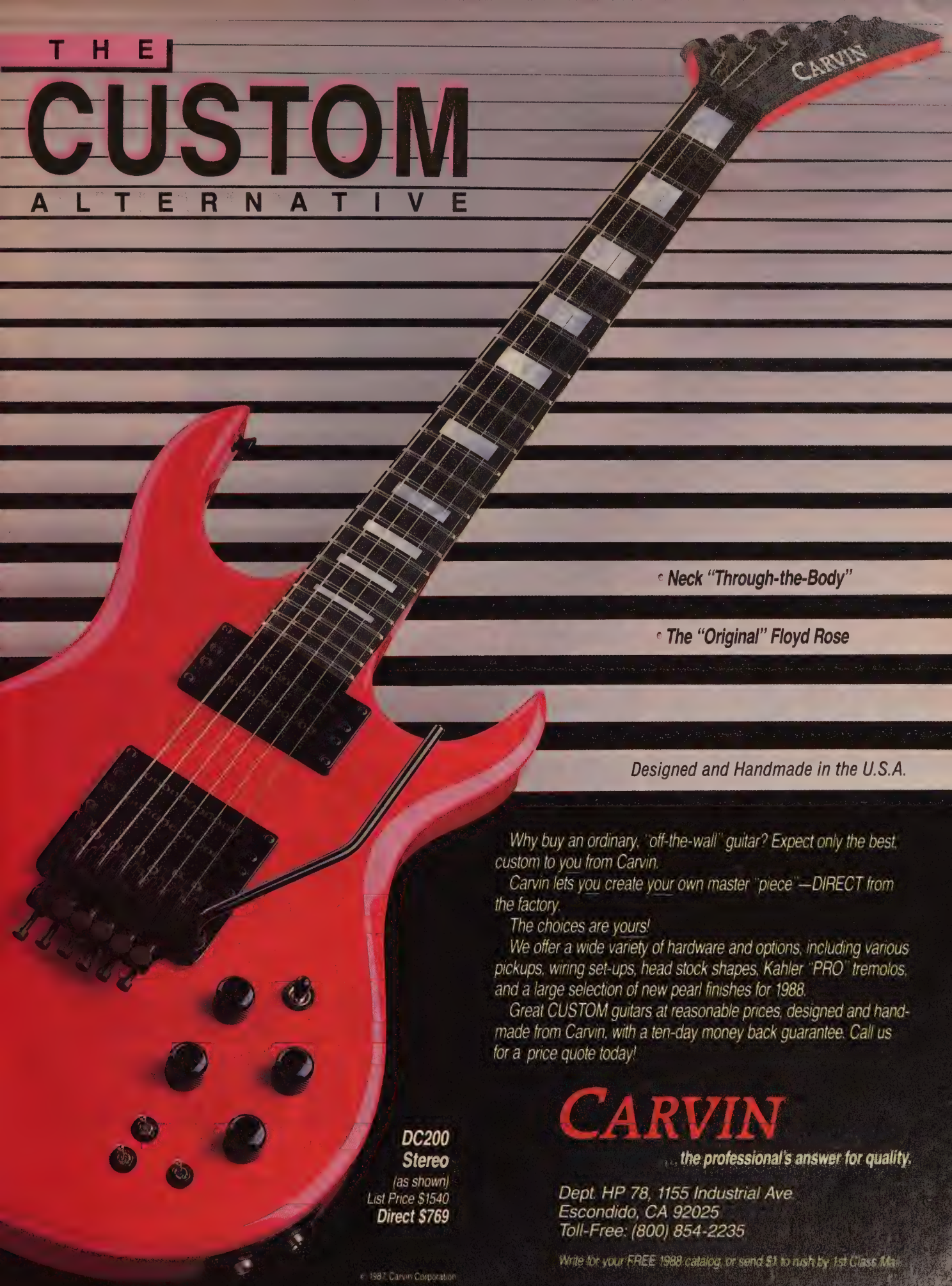

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Where does Michael Schenker get off saying Eddie Van Halen's "hammer-on" technique is "not really guitar playing?" I don't question Schenker's guitar skills, but he has shit for brains! Eddie is the second best guitarist of all time, behind only the late, great Randy Rhoads. Fuck off, Schenker!

Atomic Punk
Eruption, Panama

Over the course of the past several months, the majority of rock musicians and the media have taken an ultra-conservative turn. Whatever happened to rock and roll as an underground and rebellious medium, that form of escapism which lightened the burden of a trivial and meaningless prison of man's own device known as reality? Now it seems as though everyone is on the anti-drug and anti-rebellion bandwagon. We, the record buying public, are letting middle-aged and society-conscious "stars" tell us that if we decide to use drugs of our own free will, then we are sick. However, it was OK for them to have used drugs and rebelled against society in the late '60s and early '70s. It disappoints me that after this many years, rockers have taken the "if you can't beat 'em, join 'em" attitude. □

William Thomas Haskins
Shreveport, LA

Michael Schenker: One fan disagrees with his comments about Edward Van Halen.

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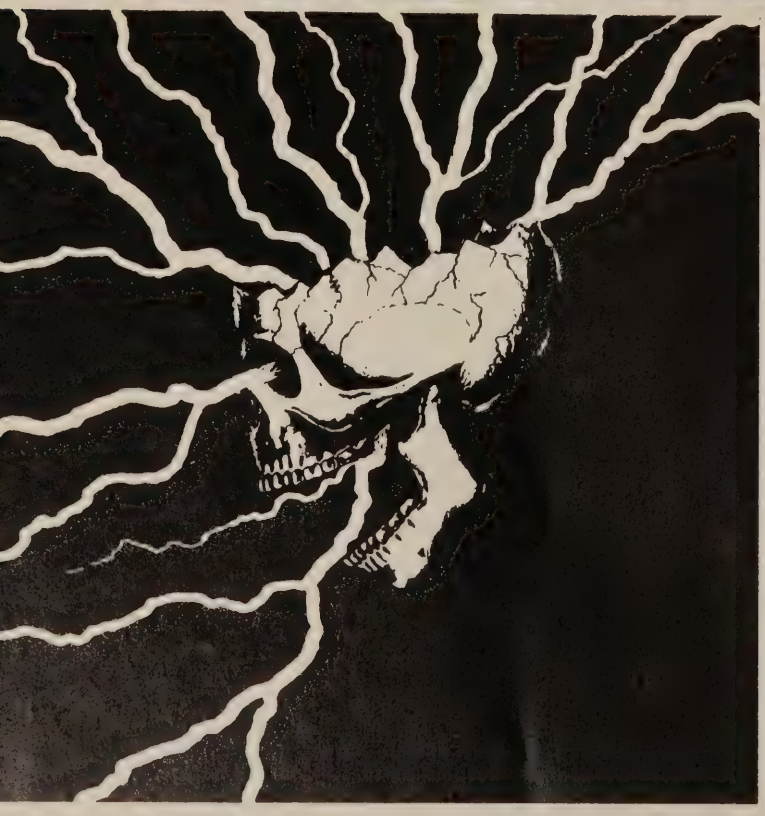

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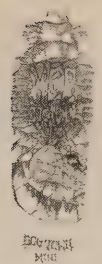

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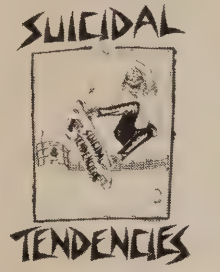

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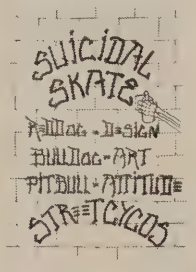

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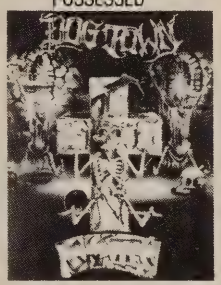

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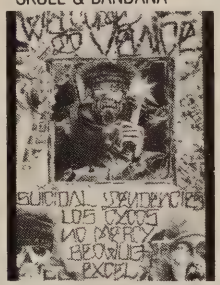

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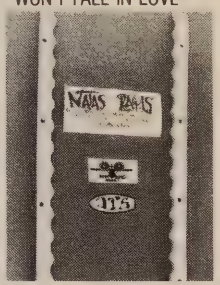

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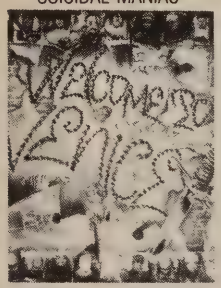

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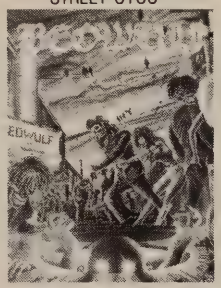

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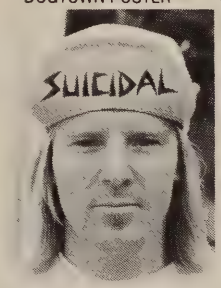

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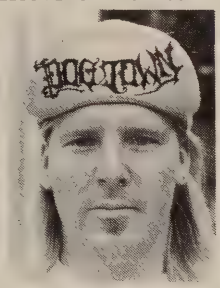

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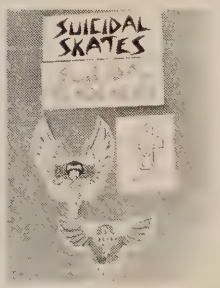

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KISS Days Of Destiny

Mark Weiss/MWA

Kiss (clockwise from upper left): Eric Carr, Gene Simmons, Paul Stanley, Bruce Kulick.

Who Dares Wins *Proves Veteran Rockers Remain In Top Form.*

by Rick Evans

For some rock performers, being a "star" is an act they put on whenever necessary — backstage at concerts, at industry parties or during press interviews. For others, however, being a star is 24-hour-a-day business, something they take to as naturally as the proverbial fish to water. No question about it, there's nobody in the wild and wacky world of rock and roll who enjoys playing the star role more than Paul Stanley and Gene Simmons of Kiss. During their 15-year stay at the top of the metal world, they've created on and off-stage personas that are virtually indistinguishable. Gene and Paul don't play rock and roll, they live it. While some rockers date models and actresses because their press agents tell them to, these two do it because they like it! Yes, life is a barrel of laughs for Gene and Paul, and with Kiss' latest LP, **Who Dares Wins**, already racing up the charts, it looks like their fast-lane lifestyle is in high gear once again.

"We've never had to work at being rock stars," Stanley said. "It's something that

comes naturally to us. We were born to eat in the best restaurants, date the most beautiful women ... or vice versa. Playing music with Kiss is just the most obvious aspect of being in rock and roll. Our personalities just naturally lend themselves to being in the spotlight all the time."

"What would you have us do in our free time?" Simmons asked. "We're all workaholics to a certain extent because we enjoy what we do. We work hard and we play hard. That's what's made us successful over the years. I see some bands that just burn themselves out after a few years because they don't know when to work and when to unwind a bit. We do, and if it means traveling to some exotic locale or just going to dinner with a beautiful young lady, we know what it takes."

Kiss also knows what it takes to make superior rock and roll albums. As shown on **Who Dares Wins**, the boys' fondness for extracurricular activities has only served to sharpen their rock and roll claws. From first note to last, the album rocks with classic Kiss power and precision — yet another compliment to the metallic skills of Messrs. Simmons and Stanley, along with their cohorts, guitarist Bruce Kulick and drummer Eric Carr.

"The only way I can describe this album is by saying it's a Kiss record," Stanley stated. "That really says it all. Some bands like to put on one or two good songs, then just record a lot of filler tracks. We've always believed that the only way to make a record is to put on as many great tracks as possible. This time we actually recorded 15 songs before deciding which would finally make it onto the album. That's a very unusual way for us to work, but since we had so many great songs, it was the only way we could handle things.

"We had a little extra time for this album," he added. "Usually we spend a month or two writing, then spend three weeks in the studio. For **Who Dares Wins**, we took four months to write the material. Because of that, not only did we end up with more songs, but better ones as well. I think we even surprised ourselves this time, and after all we've done, that's saying something."

Mark Weiss/MWA

Gene and Paul: "We've never had to work at being rock stars."

Even though **Who Dares Wins** captures all the classic elements of Kiss' sound and style, the band has managed to include a few new wrinkles as well. Working with producer Ron Nevison — the first knob twister the band has used in nearly a decade — Kiss has created a fuller, more contemporary sound, which mixes the group's traditional guitar-laden riffs with a hint of keyboards. The results, on songs like *Bang Bang You* and *No, No, No,* tell anyone with ears that while younger, faster and prettier hard rock bands may have emerged on the scene in recent years, Kiss can still hold their own.

"I love the way the music scene is at the moment," Paul explained. "But we've never been the kind of band to worry about what anybody else is doing. I think it's great that a lot of young bands have come along, and I get a kick out of hanging out with them and hearing what they're up to. In fact, I just came back from bowling with Bret and Rikki from Poison. It's great to know that we've had an influence on a lot of those young groups, but the fact is that the stuff we're playing today is better than the songs they were influenced by.

"There's no question that Kiss is stronger than we've ever been," he added. "Working with Nevison on this album was great because he's a real pro, and it's nice just to have an extra set of ears around. Sometimes you'll wonder about something you're playing, and an 'outsider' can hear it and not have to worry about how you may react to negative criticism. He can be totally honest, and Ron always is."

With the album out, once again the band's thoughts have turned to life on the road — visions of endless nights of travel, of strange hotels and even stranger people. But for Kiss, touring is as natural as breathing; by now it truly is second nature to these veteran road warriors. For their latest tour, Stanley promises Kiss will pull out all the stops, returning to the full-bore theatrical presentation that originally won them acclaim.

"For the last couple of tours we wanted the focus to be on us and the music instead of on the stage show," Paul explained. "This time we're thinking about going back to some of the outrageous things we used to do. They'll all be updated, of course. But now we don't have to worry about how people will react to us without the makeup — that's long in the past. Now our only concern is making the show the best it can be. We'll just make it a Kiss show, that should be enough for anyone."□

Raiders From The East
LOUDNESS

Oriental Rockers Take Aim At Stardom With **Hurricane Eyes.**

by Andy Secher

The novelty has worn off — it's time for Loudness to prove they're a great heavy metal band, not just a great Japanese unit. For vocalist Minoru Niihara, guitarist Akira Takasaki, bassist Masayoshi Yamashita and drummer Munetaka Higuchi, 1987 is shaping up as the pivotal year in their eight-year career. With the release of their third English LP, *Hurricane Eyes*, these rockers from Tokyo realize that they must cement their growing popularity with an album of superior quality. Recently we had the chance to speak to Niihara — whose English has improved dramatically since the group's U.S. debut in 1985 — about Loudness' prospects for big-time success in the months ahead.

Hit Parader: The first question we must ask is about the rumor that you were leaving the band a few months ago. Some stories even named your successor as former Warrior vocalist Parramore McCarty.
Minoru Niihara: (Laughing) Was that really a big story in America? That's very funny because I really had never even heard those rumors. Maybe they started because there has been talk in Japan about each of us doing solo albums. But it's still very strange to hear that you are leaving a band when it's totally not true.

HP: How satisfied is Loudness with the success they've enjoyed outside of Japan in recent years?
MN: We've made a lot of progress. When we first released the **Thunder In The East** album, I think some people looked at us as a sort of joke band — a Japanese group who was playing at being a heavy metal band. But once people heard us, and especially after they saw us live, they knew we were for real. Of course, we would like to be more successful with this album than we have with our previous ones, but we are very happy with the acceptance we've received in America.

HP: You recorded this album both in Tokyo and Los Angeles. Why didn't you just do it all in one place?
MN: Japan has some incredible studios. As far as technology goes, they're every bit as good as anything in America. So we were very happy to stay at home and lay down the drum and rhythm guitar tracks in Japan. But when it comes to writing English lyrics and singing in English, I find it very important to be in America. I want to be thinking in English while I'm recording and that's impossible for me to do in Japan. Maybe next time we'll just record the whole album in one place, but we're very happy with the results we've achieved by working this way.

HP: Eddie Kramer — who's worked with everyone from Led Zeppelin to Kiss — produced this album. How was he to work with?
MN: He's a great producer for us to work with because he knows how to get a classic heavy metal sound, which is exactly what we were looking for. He has a great deal of understanding of what we want to achieve, and he really helped us perform as well as we could.

"We think we measure up against any of the great heavy metal bands."

HP: How would you compare this album to your two earlier English-language LPs?
MN: Actually, the album I would compare it to is not one of our English albums, but one of our Japanese ones — **Disillusion**. That was our heaviest album ever, and this one is just as heavy. We have two or three very commercial tunes on the record as well, but most of the tracks are much harder than anything we've yet had on an album available in the U.S. Our last album might have tried too hard to produce a song for the radio. This time we just wanted to make music we felt comfortable with.

HP: In recent months there's been an influx of Japanese bands into America. How do you feel about Vow Wow, E-Z-O and Anthem?
MN: We're all very aware of each other, and we're quite friendly with some of the bands. It's like what goes on in Los Angeles with the members of bands like Motley Crue and Ratt. They all know one another and show up at each other's shows when they can. We wish all the other Japanese bands the best of luck. We want them to be successful. We don't view them as competition, just as friends.

HP: But aren't you concerned that Loudness will lose some of its novelty?
MN: We don't want to be a novelty. We want to be judged not against other Japanese heavy metal bands, but against American and English bands. We think we measure up against any of them. We obviously have had a number of hurdles to overcome — especially with the language. But at this point, we want to be considered a very good band — not just a very good Japanese band.

HP: Immediately after the album's release last month, you began a U.S. tour. Why didn't you tour Japan first? Aren't you concerned about turning off your fans back home?
MN: Our fans back home accept the fact that we will be spending a great deal of time in America. They know we will not forget them — even if we don't tour Japan first. America is the biggest rock market in the world, and right now it's the most important market for us, so it only makes sense that we tour here first. The fans in Japan are very proud about having a band like Loudness represent them all over the world.

HP: You received some criticism on your last U.S. tour for playing a number of long solos during your 40-minute set. Do you think you'll try to play more songs this time?
MN: Actually, the album I would compare it to is not one of our English albums, but one of our our drum and guitar solos. We want to entertain the fans, not just use a live show as a way of sellling more records. People who see us on this tour will be treated to one of the best shows they've ever seen or heard. I know that sounds like a very bold statement, but it's the truth. This is a very important time in the life of Loudness, and we're ready to do everything we need to make sure it's a time that both our fans and the band will remember for a long, long while. □

Jeffrey Mayer
Minoru Niihara

I've played them... Now it's your turn!

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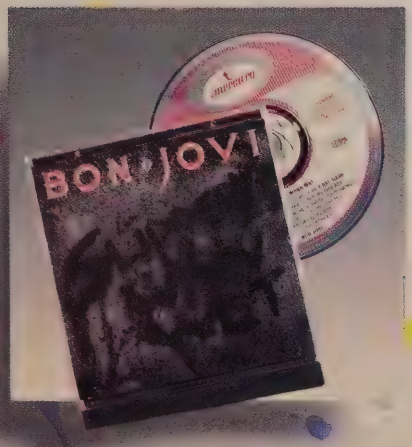

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All entries must be postmarked no later than midnight 10/15/87.

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TWISTED SISTER

The S.M.F.'s Revenge

New York Rockers Return To Action With **Love Is For Suckers**.

Ross Marino

Dee Snider: "We're very happy with the band the way it is now."

by Melvin James

The last few years haven't been the easiest of times for Twisted Sister. As many of you may recall, back in 1984 these New York rockers had burst out of a decade-long battle with obscurity to score one of that year's biggest hit LPs, **Stay Hungry**. T.S.'s videos for songs like *We're Not Gonna Take It* and *I Wanna Rock* filled the MTV airwaves, and their national tour turned Dee Snider and the boys into folk heroes. Then, just as suddenly as they had rocketed to stardom, trouble struck. The band's oft-delayed follow-up LP, **Come Out And Play**, failed to generate the same fan interest as its platinum predecessor, and their tour was cancelled months before its scheduled completion due to an alarming lack of ticket sales.

At that point detractors seemed to come out of the woodwork, pointing their fingers at the band and labelling them everything from "rock charlatans" to "sell outs." Those charges hit home with Snider and band mates Jay Jay French, Eddie Ojeda and Mark "The Animal" Mendoza. They realized that they may have made a few mistakes along the way — such as releasing their remake of the '50s tear-jerker *Leader Of The Pack* as the debut single and video from **Come Out And Play**. But they also knew they still had a lot of music left in their rock and roll souls.

"We've always done things our way," Snider explained. "Sometimes it's worked, sometimes it hasn't. But we don't regret anything we've done. Let's face it, any band that used to go on stage dressed in women's clothes isn't the kind of group that plays it safe. We like taking chances, and we'll always do it. But the fact is we're not blind to what's gone on with this band. We think we know what we've done right and what we've done wrong in recent years."

"We've always liked doing things our own way. Sometimes it's worked, sometimes it hasn't."

One of the things that the band has invariably done right is return to the metallic sound that first won them acclaim on their latest LP, **Love Is For Suckers**. From the first strident notes of *Wake Up* to the last anthemic chords of *Yeah Right*, Twisted Sister has created a classic metal LP that takes the band's tongue out of its cheek and replaces it with their foot on the metal pedal.

"This is a heavy metal album," Snider said. "Twisted Sister is a heavy metal band. We're not scared to say it, in fact we're very proud of that fact. If anyone had any reason to doubt that in the past, this album should do away with those doubts."

Certainly, while Twisted's music has maintained its metallic edge since the group first got together in Long Island, New York, in the mid-'70s, the band's penchant for outrageous stage attire and clownish facial makeup has often forced even the group's strongest supporters to question their sanity. Drawing on the influences of Alice Cooper and Kiss, Twisted has often managed to turn their hard rocking efforts into showcases for Snider's admittedly bizarre artistic vision.

In fact, according to some close to the band, one of the reasons Twisted's career took a tailspin around the time of **Come Out And Play**, was that Snider was determined to make himself a multi-media star. He emerged as host of MTV's late, lamented *Metal Mania*, and he was a star witness when Congress chose to investigate the issue of album labelling. Suddenly Snider was a media celebrity, something that seemed to adversely affect his credibility with Twisted's legion of followers. But being the sharp thinker that he is, Dangerous Dee quickly moved to remedy the situation, and his mug has been hard to find anywhere during the last year; except in the recording studio.

"Look, rock and roll is what I do for a living," Dee stated. "Anything else is just fun and games. I enjoyed doing the MTV show, but the fact is I never let anything get in the way of the music. When I haven't been working on new material for our album, I've been doing some production work. Rock and roll isn't something you turn on and off when you feel like it. At least that's the way I feel about it. With me it's a 24-hour a day thing."

Another thing the band has done to smooth their ride back to the top has been to get rid of any malcontents housed under the T.S. roof. Drummer A.J. Pero, who often stated his belief that Snider's control over the group's songwriting was a bit stifling to the band's creativity, was replaced by long-time band acquaintance Joe Franco, formerly with the Good Rats.

"We only want to deal with people who are totally committed to making Twisted Sister as successful as possible," Snider said. "I'm not taking cheap shots at anyone — that's not my style. But let's just say we're very happy with the band the way it is now."

With a solidified lineup, a successful new LP and a rejuvenated outlook on the rock world, Twisted Sister has returned to the tour trail with both confidence and rationality. No, the band won't be playing massive arenas at every stop on their latest road outing. But in their stead the group has put together an extensive tour itinerary that promises every T.S. fan in the nation a chance to see their heroes in action.

"We learned some lessons last time," Snider explained. "We'd have to be pretty stupid not to. We learned it's a little better to have people clamoring to see you in a smaller hall, than to play in front of just as many people in a huge arena that's only half full. We'll get to those arenas, and when we do they'll be sold out. Maybe that'll take another year or two, but we have the time. Twisted Sister's not going anywhere but up."□

David Plastik

Jay Jay French: "Twisted Sister is back and we're real, real hungry."

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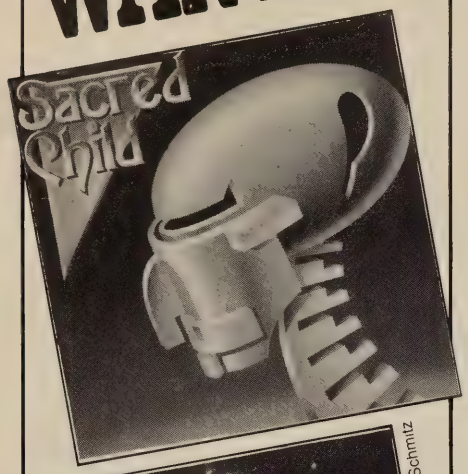

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heavy metal HAPPENINGS

by Andy Secher

It now appears that bassist Rudy Sarzo will become a permanent member of Whitesnake. While recent reports indicated the Cuban-born rocker intended to rejoin his former mates in Quiet Riot as soon as the Snake tour was over, it now appears certain that Sarzo will stay put with Coverdale & Co.

****

Since the release of their *I Want Action* video a few months back, Poison's Bret Michaels reports he's been getting a new breed of groupies backstage. "In the video, you see me in the back seat of a car with these two rather fat chicks," beautiful Bret said. "So now I'm getting all these really big girls backstage wanting to hit on me. It's kind of fun, but I'm scared that one day one of them is gonna accidently sit on me and then all the fun will be over."

Steve Granitz/Celebrity Photo

Rudy Sarzo: Hobbling around to two places at the same time.

****

Don't be too surprised if you see Jon Bon Jovi sporting a radically different haircut in the near future. It seems that Jon — who's always been very sensitive that people focus on his looks rather than his music — is thinking of cutting his famous locks. "Maybe it's time for something new," he said. "I've read stories where all people talk about is my hair. That really gets me mad. Maybe if I cut it off they'll really listen to the music."

****

Motley Crue's Nikki Sixx reports that life on the road has been wilder than ever during the band's **Girls, Girls, Girls** tour. "Man, it's gotten a little scary at times, but we love it" Nikki said. "It's nice to know the fans dig us as much as ever, but some of the stuff we've seen going on is totally crazy. We thought we were all psychopaths, but some of the fans make us look pretty normal in comparison."

****

Lita Ford: Now being managed by Sharon Osbourne.

Lita Ford is now being managed by none other than Sharon Osbourne — wife of what's his name. The first thing that Ms. Ozzy did was clamp a security blanket around lovely Lita, prohibiting her from doing interviews and new photo sessions. The reason? Evidently Sharon believes such an approach will build an aura of mystery around Ford. Come to think of it, that just might work — though a new album would help too.

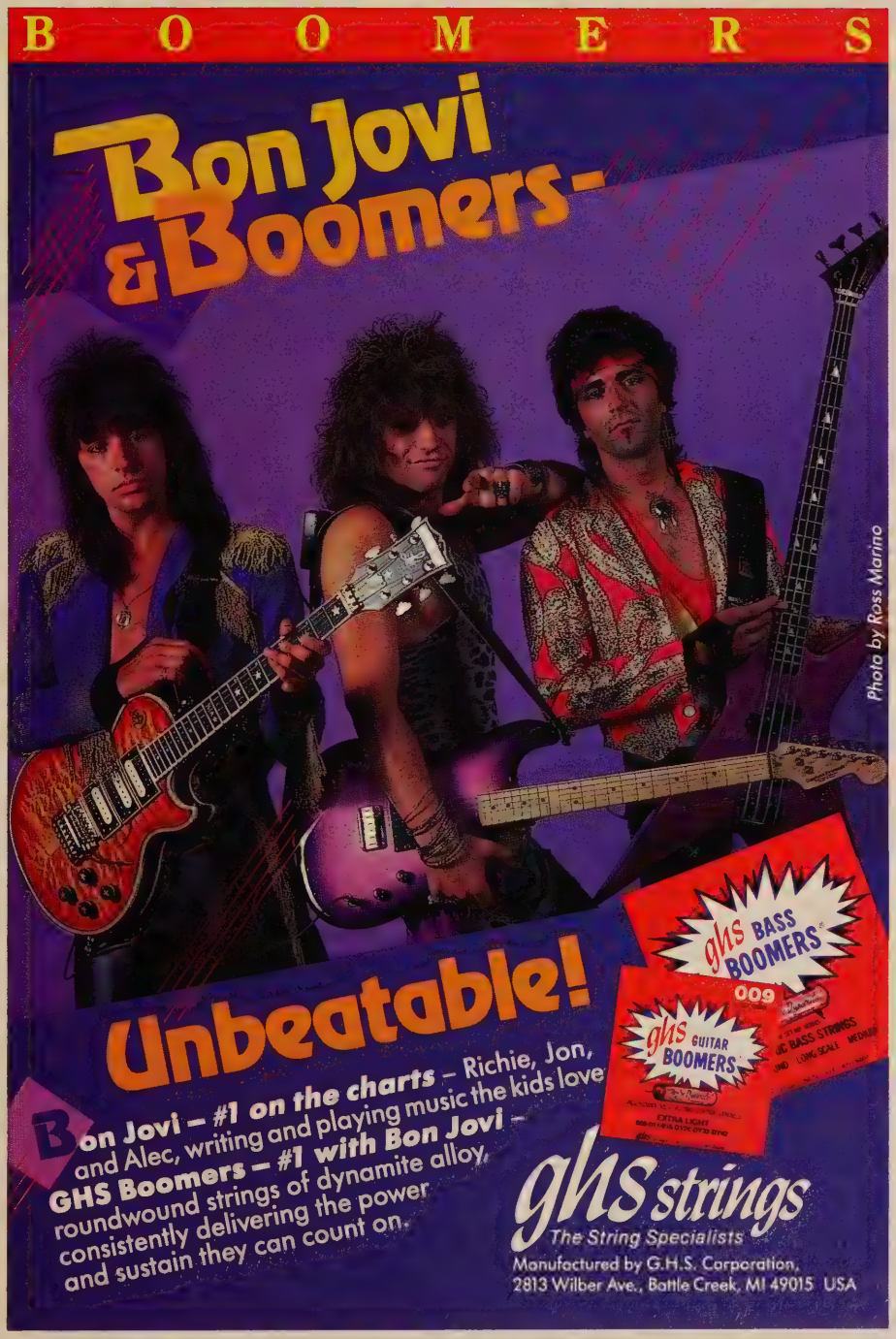
****

Ozzy Osbourne, looking fit, trim and long-haired, recently breezed through New York on his way to a recording session with his restructured band. While Ozzy still wouldn't divulge the musicians he's working with on his latest album, he stressed that his studio cohorts may not be the same musicians who'll accompany him on his next road trek. "It's fun to work with new blood every once in a while." he said. "They give you a real kick in the ass, and I need that occasionally."

****

Metallica are back in the studio putting the finishing touches on their eagerly anticipated follow-up to last year's platinum **Master Of Puppets**; a six song EP of specially selected tunes. The group's recording plans were delayed for two months, following a series of accidents suffered by band members — the most notable of which was vocalist/guitarist James Hetfield's broken wrist. "Because we had a little extra time, we were able to work on some great new material," drummer Lars Ulrich said. "We want this to be our best album ever, and we're pretty confident that it will be."

****



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Space Ace Frehley, riding high on the success of his **Frehley's Comet** LP, reports that getting back on the road for the first time in four years has been an eye-opening experience. "I guess life on the road isn't that much different than it used to be, but the trouble is that I don't remember too much of what went on in the old days," Ace said with a characteristic laugh. "I was a little too wasted back then to remember what was happening. Today, I'm really enjoying what's going on — and I'm remembering it the next day!"

****

Whitesnake's David Coverdale admits he's totally blown away by the reaction fans have given him on the group's current tour trail. "Since the album was doing well before we went on the road I knew there'd be some response from the fans," David said. "But this has been amazing. In every town and city people have been so warm and open to us it truly is an amazing experience."

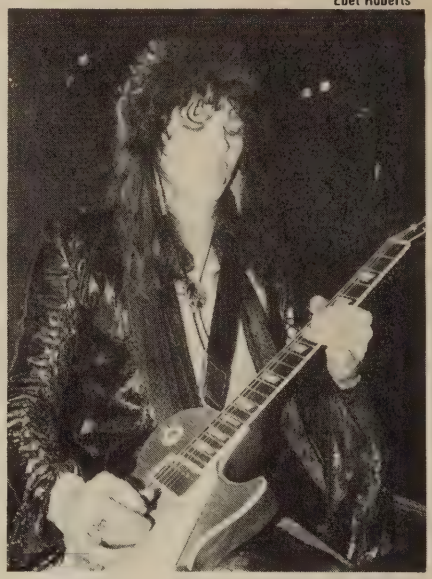
****

Diamond David Lee Roth is back at work, recording his next solo LP. Always one to have his ear near the rock and roll grapevine, Dave promises not only to make his next album a little heavier, but also to let his stellar band — featuring bassist Billy Sheehan and guitarist Steve Vai — have more creative input. "You know you can always expect a few curves from us," he said. "We're not scared to try new things. All I can promise is that this album will be lots of fun."

****

Cinderella's Tom Keifer recently told *Heavy Metal Happenings* that some of the new songs he's written for the band's second LP, "really blow the stuff on **Night Songs** away. I'm lucky because I can write on the road; I know a lot of people can't. The songs are stronger because I learned a lot about what works in front of 20,000 people. That's something you never can guess when you've been working in clubs."

Ebet Roberts



Tom Keifer: Hard at work on material for Cinderella's second LP.

****

Nikki Sixx is anxious to hear from you! Motley's bass beater wants to know what the fans think about his upcoming marriage to Vanity. "She's cool — a female Nikki," Mr. Sixx explained. "Her attitudes are just like mine." If you have an opinion — either pro or con — about this upcoming union, drop us a note at Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418 and let us know how you feel. We promise to forward your mail to Mr. & Mrs. Sixx.□

Letter Of The Month

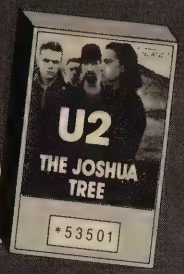
Dear Andy,

I'm so glad to see that America has answered all those tight-ass conservatives who tried to kill rock and roll a few years ago. I think their plan backfired, don't you? They went out of their way to rip hard rock, yet as I write this, albums by Bon Jovi, Poison, Whitesnake, Europe and Ozzy are all in the Top 10 of the charts. Okay, maybe that's not quite the same as having Slayer and Omen at the top of the charts, but it certainly tells everyone that hard rock is alive and well.

Tom Holbrook
Tucson, AZ

Dear Tom,

You've hit the proverbial nail on the head. It seems that the so-called "conservative backlash" has backlashed right in the PMRC's face. Just as many predicted, by focusing more attention on hard rock bands, the PMRC made metal more popular than before.



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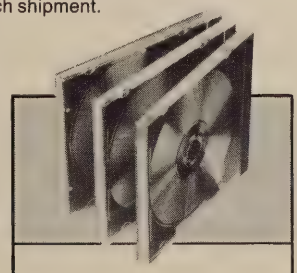

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Return this coupon...today!

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Mail To: RCA Music Service,
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P.O. Box 91001, Indianapolis, IN 46291

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❷ **SEND MY SELECTIONS ON** ☐ **CASSETTES** ☐ **RECORDS**
(check **one** only)

❸ **I am most interested in the following type of music—but I am always free to choose from every category** (check **one** only):
1 ☐ **EASY LISTENING** Instrumental/Vocal Moods) 2 ☐ **COUNTRY**
3 ☐ **HARD ROCK** 4 ☐ **POP/SOFT ROCK** 5 ☐ **CLASSICAL**

❹ **RUSH ME THESE 6 SELECTIONS NOW** (indicate by number):

❺ ☐ Mr. ☐ Mrs. ☐ Miss
First Name Initial Last Name (PLEASE PRINT)
Address _____ Apt. _____
City _____ State _____ Zip _____
Telephone ( ) _____
Area Code
UNJ (AH)

❻ Have you bought anything else by mail in ☐ **last 6 months** ☐ **year** ☐ **never**

☐ **YES** please enroll me, instead, as a member in the Compact Disc Club and send me 3 introductory CDs for only 1¢, plus shipping & handling. I may return them, if not satisfied, or keep them and agree to buy just two more CDs at regular Club prices (usually $14.98 to $15.98) in the next two years. Full membership details will follow, with the same 10-day, no-obligation privilege.

WRITE NUMBER HERE
D1
D1
D1

WKT65 (BH)

CHECK ONE: 1 ☐ Classical 2 ☐ Pop/Soft Rock

The MUSIC SERVICE reserves the right to request additional information or reject any application. Limited to new members; continental U.S.A. only; one membership per family. Local taxes, if any, will be added

CINDERELLA

Bound For Glory

Night Songs Tour Comes To An End As Philly Rockers Return To The Studio.

by Rick Evans

The dressing room was surprisingly quiet. It was 7PM, a full hour before Cinderella were to hit the stage in front of 20,000 enthusiastic fans. But as they sat in their converted basketball locker room, killing what vocalist Tom Keifer called "the dead time," this Philadelphia-based rock and roll hit squad hardly acted like a band sitting on top of the music world. "It's really funny," Keifer said with a slight smile. "All the fans want to get backstage. If they knew how boring it really is back here, they'd be very happy to hang out in the parking lot with their friends."

As Keifer sat drinking a diet soda, flashing an occasional glance at the huge digital clock atop his dressing locker, the remainder of the group busied themselves in a variety of ways. Blond bassist Eric Brittingham was cursing himself out for leaving the blue stage outfit he wanted to wear that evening on the group's tour bus. Eventually he had to settle for a black leather get-up, which won nodding approval from the rest of the band. "Keeping the shit we wear onstage clean is such a pain," Brittingham said. "Tom washes his stuff every night. The rest of us tend to wear 'em until they rot."

As if to support Eric's words, drummer Fred Coury was busy soaking a pair of jeans in a bucket of milk. "I got some ink on 'em at a record store appearance we did, and somebody told me this was the only way to get the ink out," he said as he sloshed the pants against the side of the bucket. "We're not making enough money yet to have a decent pair of pants ruined."

Guitarist Jeff LaBar seemed rather oblivious to Coury's milk dunking. He was totally preoccupied with tuning the black Kramer he would use onstage that night, then cranking out a series of Zeppelin riffs as he plugged into a tiny

Todd Kaplan

LaBar and Brittingham: "I don't think we ever put on a bad show."

Crate practice amp at the foot of his locker. Someone casually asked LaBar if his instrument was one of Edward Van Halen's infamous Kramer models, and the normally jovial axe-slinger bristled. "Hey, this is *my* model," he said with indignation. "Kramer makes this one for me. I don't need one of his."

The clock slowly moved towards show time. Jokes and small talk flew as the band attempted to while away the minutes left before they finally took the stage. It wasn't an easy job. Thankfully, Jon Bon Jovi, the show's headliner, dropped by to brag about being given the complete line of Beatles compact discs that afternoon. "You guys were out doing an in-store appearance and I got the CDs while I was asleep," Jon joked good-naturedly. "When you guys go to those record stores, you've got to learn to wipe 'em out."

The talk soon turned to how the two bands on the tour package, combined, had sold over ten million albums in the proceeding year — 2.5 million for Cinderella's **Night Songs**, and an amazing 7.5 million for Bon Jovi's **Slippery When Wet**. "When the record went gold, that was a real big deal to us," Keifer explained. "It meant that people were reacting to us. Then before we knew it, **Night Songs** was platinum, then double platinum. It was really amazing. I don't think all of it'll really sink in for a while yet. But knowing that Jon's sold so many more than we have has really kept everything in its proper perspective. He's been just great to us. He stops by every night to say hello and see what's happening with us. All the success hasn't changed him one bit. That's a lesson we've tried to learn from him."

Finally, a member of the band's road crew popped his head into the dressing room to announce, "Be on stage in five minutes." The distance from the dressing room to the stage was a long one, so the group immediately set on their journey halfway around the bowels of the arena. One could easily imagine Cinderella, like the fictional Spinal Tap, becoming permanently lost in the maze of passages and walkways. Finally, they reached the stage just as the house lights were dim. The group hopped up the staircase leading to their instruments. "How ya doin' tonight?'" Keifer yelped as he led the band into their opening number. A thunderous "Yaaaaaaaa!" greeted his question.

The show was like most of the others on the band's nine month road trek opening for both Bon Jovi and David Lee Roth. The set was tight, energetic and entertaining. LaBar and Brittingham dashed about the stage like rabbits in heat, and Keifer kept everything rolling with his assortment of stage tricks — including a variety of hats, a number of burning guitar solos and his rock-solid vocals.

"I don't think we really ever put on a bad show," LaBar said shortly after coming offstage. "Either we're good, very good or great. It really depends how the gear works. If we don't have any trouble with the amps or the instruments, I think we're usually pretty good. Even when we have problems we've learned how to handle 'em. That's one of the best things about being on tour as long as we have."

Neil Zlozower, Inc.

Tom Keifer: "A day off on the road can really throw off your timing."

Backstage after the show, the evening's earlier mellow mood was soon back in place. In sharp contrast to the usual image of a backstage scene; no groupies were in sight, and even radio and record label visitors made their appearances very brief. Within minutes of finishing their 50-minute show, the band was already changing back into their street clothes and getting ready to move on to the next town.

"Travel-wise, we're in the midst of a real tough time," Keifer said. "We've got six shows in six nights, and some of the dates are overnight drives on our bus. But we'd rather have consecutive shows like that. You get to build some momentum. A day off really throws off your timing."

Slowly the quartet pulled together the last remanents of the gear they wanted to take with them, leaving most for their road crew to worry about, and started walking to the tour bus. On the way, the band found themselves surrounded by a legion of fans, many of whom hadn't been able to acquire tickets to the evening's sold-out show. "You guys kick ass," one male admirer shouted as the band settled into the zebra-print furnishings aboard their bus."I love you, take me with you," a female fan yelped as the bus door closed with a bang. Moving carefully to avoid running over any of the fans clustered around the now-moving vehicle, the bus slowly pulled out of the parking lot and began the long haul to the next tour date. "Life on the road," Keifer said with unsmiling resolve. "You just can't beat it."□

RockTops T-SHIRTS,

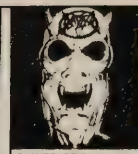
NOT ILLUSTRATED
BON JOVI (SIGNATURE)
G955 T-SHIRT

BON JOVI TOUR (SKELETON & QUARTER MOON)
G956 T-SHIRT
SIZES M & L ONLY

BON JOVI (SLIPPERY)
G83 TEE JG83 JERSEY

JON BON JOVI
G163 T-SHIRT

BON JOVI (PORTRAIT)
G230 T-SHIRT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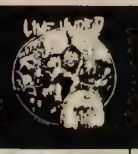
WD628 T-SHIRT

SLAYER (REIGN)
WD616 T-SHIRT

SLAYER (SLATANIC)
BT62 T-SHIRT

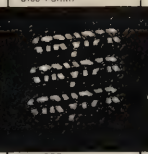

SLAYER (LIVE UNDEAD)
GN1 T-SHIRT

SLAYER (HELL AWAITS)
BT51 T-SHIRT

SLAYER (HAUNTING)
BT52 T-SHIRT

MOTORHEAD (ORGASMATRON)
SG188 T-SHIRT

MOTORHEAD
SG178 T-SHIRT


STRYPER
NM88 T-SHIRT

STRYPER (777)
NM90 T-SHIRT

STRYPER LST
LONG SLEEVE TEE ($14)

STRYPER (SOLDIERS)
NM900 T-SHIRT

STRYPER
JNM910 JERSEY

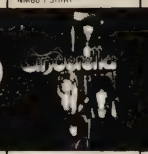
STRYPER (TO HELL WITH THE DEVIL)
NM89 T-SHIRT

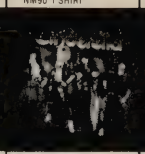
NOT ILLUSTRATED
SACRED RITE
ER2 T-SHIRT
HERETIC ER3 T-SHIRT
C O C ER4 T-SHIRT
U2 (JOSHUA TREE)
G167 T-SHIRT
PLATOON (MOVIE)
G956 T-SHIRT

EUROPE (FINAL COUNTDOWN)
WD630 T-SHIRT

ALICE COOPER
WD614 T-SHIRT

POISON (TALK DIRTY)
G166 T-SHIRT


CINDERELLA
G953 T-SHIRT


CINDERELLA
SG473 T-SHIRT

CINDERELLA
SG522 T-SHIRT

ZEPPELIN (SWAN SONG)
WD476 T-SHIRT

ZEPPELIN (1st ALBUM)
WD481 T-SHIRT

LED ZEPPELIN II
WD601 T-SHIRT

ZEPPELIN (HOUSES OF THE HOLY)
WD506 T-SHIRT

ZEPPELIN (STAIRWAY)
WD 500 T-SHIRT

GRAVEDIGGER
V11 T-SHIRT

FATES WARNING
GN12 T-SHIRT

IRON MAIDEN (SOMEWHERE IN TIME)
G87 T-SHIRT JG83 JERSEY

MAIDEN (ACES HIGH)
G227 T-SHIRT

IRON MAIDEN (PHANTOM OF OPERA)
G1314 T-SHIRT

(LIVE AFTER DEATH)
G30 T-SHIRT

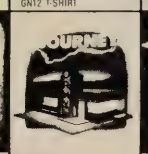
METAL CHURCH
G162 T-SHIRT

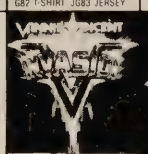
GENESIS
V40 T-SHIRT

OZZY (ROBED)
WD581 T-SHIRT

OZZY (ULTIMATE SIN)
WD573 TEE JWD573 JERSEY

QUIET RIOT
G86 T-SHIRT


JOURNEY
WD618 T-SHIRT


VINNIE VINCENT
BT5 T-SHIRT

RUNNING WILD
V3 T-SHIRT

ANTHRAX (SPREADING THE DISEASE)
G85 T-SHIRT

ANTHRAX (SKATEBOARD)
G84 T-SHIRT

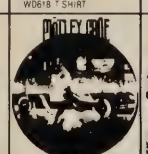
NOT ILLUSTRATED:
PINK FLOYD (DARK SIDE)
PIN0104 TIE DYED TEE
$17.00
THE DOORS (MORRISON)
DRS0404 TIE DYED TEE
$17.00
LED ZEPPELIN (SWAN SONG)
LED1204 TIE DYED TEE
$17.00
HENDRIX (EXPERIENCE)
HEN1004 TIE DYED TEE
$17.00
GRATEFUL DEAD (BLUES FOR ALLAH)
GRA1304 TIE DYED TEE
$17.00

RATT (GROUP)
WD615 T-SHIRT

RATT (CIGAR)
WD617 T-SHIRT

BLACK SABBATH ('86 TOUR)
WD600 T-SHIRT

(NO TRESPASSING)
G951 T-SHIRT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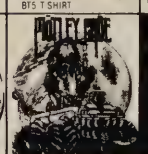
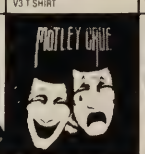
G203 T-SHIRT

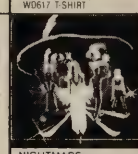

MOTLEY CRUE (4x4)
G80 T-SHIRT


(THEATRE OF PAIN)
G72 TEE

MOTLEY CRUE (CURTAINS)
G73 TEE JG73 JERSEY

MOTLEY CRUE
TCS TIE DYED TEE $21.00

MEGADETH (PEACE)
V206 T-SHIRT


NIGHTMARE ON ELM ST
G952 T-SHIRT

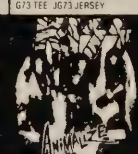
NOT ILLUSTRATED:
CINDERELLA
SIZE. XXXL
SG523 T-SHIRT
SCORPIONS
W0549 T-SHIRT
MONKEES
W0605 T-SHIRT
POISON (CAT DRAGGED IN)
G161 T-SHIRT

AGENT STEEL
[illegible]

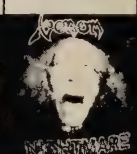
AC/DC (WHO MADE WHO)
SG31 T-SHIRT

AC/DC
SG32 T-SHIRT

KISS (ASYLUM)
WD559 T-SHIRT


KISS (ANIMALIZE)
WD475 TEE JWD475 JERSEY

OMEN GN21 T-SHIRT


VENOM SG106 T-SHIRT

VENOM SG911 T-SHIRT

VENOM
JG106 JERSEY

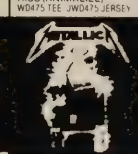
VENOM
SG816 T-SHIRT

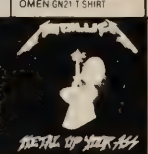
DOKKEN (ROKKEN WITH DOKKEN)
WD606 T-SHIRT

AEROSMITH (AEROFORCE I)
G198 T-SHIRT

METALLICA (DAMAGE INC.)
BT56 T-SHIRT

METALLICA (MASTER OF PUPPETS)
BT55 T-SHIRT


(KILL 'EM ALL)
BT54 T-SHIRT

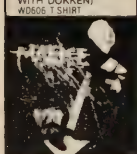

METALLICA (METAL [illegible])
BT[illegible] T-SHIRT

(LAST COMMAND)
G31 TEE JG31 JERSEY

WASP (ELECTRIC CIRCUS)
G160 T-SHIRT

YNGWIE MALMSTEEN
GN11 T-SHIRT

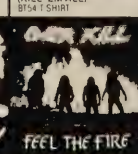
RISING FORCE
BT64 T-SHIRT

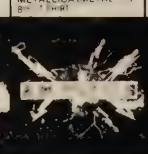

MALICE (LICENSE)
SG960 T-SHIRT

NOT ILLUSTRATED:
EXPLOITED
ER5 T-SHIRT
TROUBLE
ER6 T-SHIRT
AGNOSTIC FRONT
ER7 T-SHIRT
CRUMBSUCKERS
ER8 T-SHIRT
AGENT ORANGE
ER9 T-SHIRT
BRIGHTON ROCK
ER10 T-SHIRT
ENGLISH DOGS
ER11 T-SHIRT
DESTRUCTION
ER12 T-SHIRT
LOUDNESS
NM312 T-SHIRT

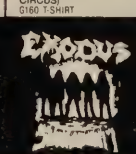
JUDAS PRIEST (TURBO)
G203 TEE JG203 JERSEY

HENDRIX
WD603 T-SHIRT


OVERKILL
NM87 T-SHIRT


TESLA (87 TOUR)
SG961 T-SHIRT

CC2 TEE JCC2 JERSEY
(DIFFERENT DESIGN


EXODUS (SLAY TEAM)
BT221 T-SHIRT

EXODUS
BT44 T-SHIRT

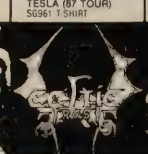
EXCITER
CC36 T-SHIRT

GRIM REAPER
(FEAR NO EVIL)
W0539 T-SHIRT

BEASTIE BOYS
(GET OFF MY [illegible])
WD629 T-SHIRT

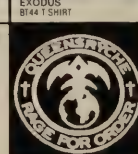
BEASTIE BOYS
(AIRPLANE)
WD623 T-SHIRT

CELTIC FROST
CC45 T-SHIRT


CELTIC FROST
CC35 T-SHIRT

LIZZY BORDEN
V104 T-SHIRT

D R I
ER1 T-SHIRT


QUEENSRYCHE
BT83 T-SHIRT

SAXON
G950 T-SHIRT

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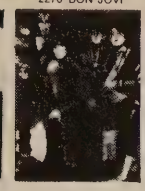
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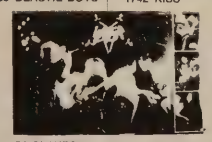
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celebrity RATE-A-RECORD

Debra Trebitz

Anthrax's Charlie Benante (left) and Scott Ian: "They're aiming for the girlie crowd, but what girl is going to go for them?"

by Charley Crespo

First off, I got to say that in all my years in this wild and wacky business, this Rate-A-Record was the first time two rock stars came to an interview wearing cutoff shorts. Pretty cool, eh? Anthrax's rhythm guitarist Scott Ian and drummer Charlie Benante say that on their own time, they listen exclusively to rap (Run-DMC, LL Cool J, Public Enemy), thrash (Metallica, Slayer) and early albums by Iron Maiden, AC/DC, Black Sabbath, Rush and Blue Oyster Cult. We presented Ian and Benante with a batch of recently released 45s, asked them to select a few for review. "I can tell you already that if it's a 45, I hate it," answered Ian.

Into The Night
Frehley's Comet

Scott: It's commercial. They're going for radio and there's nothing wrong with that. It's not my kind of music, but it's good. I already know the chorus.
Charlie: I'm glad to see Ace back in the groove, but I'd rather hear *Cold Gin*.

With Or Without You
U2

Scott: I like the song. It builds up nicely to the end, with not much going on in the background.
Charlie: Typical U2, but more mellow. It reminds me of *Every Breath You Take* by the Police.

Set Me Free
Los Lobos

Charlie: Very Motown, like Marvin Gaye.
Scott: Nice, bouncy feel. I like the way they look, their whole image. It's nice background music.

Falling In Love
The Fat Boys

Scott: This is totally weak. This ain't rap. The Fat Boys died a year after **Krush Groove**. They're not hard. I like rap like Run-DMC or LL Cool J.
Charlie: Sissy rap. They're aiming for the girlie crowd, but what girl is going to go for them?

Follow Me
R.E.M.

Charlie: It sounds like the Byrds.
Scott: Maybe it is the Byrds. I like the chorus a lot. Very '60s.

Not My Slave
Oingo Boingo

Scott: I like this better than Los Lobos. Definitely music for a John Hughes movie. It has an up, bouncy feel.
Charlie: I can imagine Molly Ringwald dancing to this.

Can't You Say
Boston

Scott: The first Boston album was amazing for whatever year it came out. They sound exactly the same today. Same formula for a pseudo-rock ballad. No matter how loud you turn it up, it never gets loud because it's so weak.
Charlie: A generic rock ballad. I don't like it, even with the nice harmony leads. In dentists' offices you hear Boston music in the background.

Battleship Chains
Georgia Satellites

Charlie: Reminds me of George Thorogood. Good twanging.
Scott: I'm really into them. I love the production, vocals and guitar playing. They're heavy too, and they're into metal bands. This is one of the few albums I bought this year because I couldn't get it for free.

Dream Warriors
Dokken

Scott: Everything that's wrong with music is in this song — every cliche possible. It's the same riff, if I've heard it once, I've heard it a thousand times. The same cheesy voice with the same cheesy words. If you consider Anthrax heavy metal, I don't know how you can call Dokken heavy metal too.
Charlie: Ridiculous. I get angry that they're doing this. It lacks substance. It's so wrong. How dare they?

Sweet Sixteen
Billy Idol

Charlie: I don't hear any guitar.
Scott: This is really mellow. I'm into the more rock and roll things he does. It's the first song I've heard from the album, so I don't know what else is on it.

I Know What I Like
Huey Lewis & The News

Charlie: Another hit. How could you hate a song that's so happy?
Scott: I like Huey Lewis. The bass player with the wraparound sunglasses rules. I'd rather hear this than Dokken or Boston.

Heat Of The Night
Bryan Adams

Scott: The more I hear this, the more I like it. My favorite part is the break in the chorus.
Charlie: He's pretty good. He uses the same formula for most of the songs. The hooks are real strong. They grab me. This is as good as anything on his last album. □

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Motley Crue

Down 'n Dirty

L.A. Bad Boys Revel In Success Of **Girls, Girls, Girls.**

by Matt Bryant

Nikki Sixx, Tommy Lee, Vince Neil and Mick Mars sat in the crowded control booth in Los Angeles' One On One Studios listening to a final playback of *Dancin' On Glass*, a track from their latest LP, **Girls, Girls, Girls**. Their appearance was hardly the "high gloss" look one might expect from rock's reigning bad boys; in fact, there wasn't a bit of black leather, striped silk or shiny spandex in sight. Dressed in an array of tattered jeans, snakeskin boots and strategically torn T-shirts, with their disheveled hair resembling dust mops after a hard workout on a wet floor, the Crue truly looked motley.

As the song's rugged riffs filled the tiny room, heads began to shake, feet to tap and arms to pump. The guys knew they had come up with something very special. "Alright, dudes," Vince screamed as the number came to a rowsing finish, slapping fives with Tommy and flashing a Cheshire cat smile at Nikki. No doubt about it, after a two-year absence from the recording scene — a time filled with well-documented hardships and personal tragedy — Motley Crue was back.

"This is an album we're really proud of," Sixx exclaimed. "What we set out to do was make the best rock and roll album we could, and that's exactly what we've done. You know, there are certain albums that have a few hits and a lot of filler material, and there are others — like Aerosmith's **Rocks** as an example — that are just killer material from start to finish.

William Hames

The Crue (left to right): Tommy Lee, Vince Neil, Mick Mars, Nikki Sixx.

Dave Plastik

Vince Neil

There's not one track on this record that you can say is much better than the others. I think every one has something special going for it. In fact, if you asked each of us what our favorite track on the album is, you might get four different answers."

The diversity and strength of the material on **Girls, Girls, Girls** has served to propel the Crue to new heights of both commercial success and critical acclaim. Though the band has long been a fan favorite — with each of their previous three albums having reached either the platinum or double-platinum sales plateau — the critic's kudos come as something of a surprise. Even Sixx finds himself wondering why the band is suddenly receiving nods of approval regarding their artistic credibility from those who used to view them as life forms closely related to Arctic slugs.

"I've never really looked at us as a critic's band," Nikki explained. "We're a cult band — even if that cult has a couple of million members.

Neil Zlozower, Inc.

Nikki and friend: "We're still just as sleazy as we ever were."

> *"We're a cult band — even if that cult has a couple of million members."*

We're a street-level group that's wanted to stay a lot closer to the gutters than the penthouses. Maybe the critics have finally begun to realize what the fans have known all along — Motley Crue is for real. We're totally committed to the lives we lead and the music we play. Our songs have basic, raw, dirty energy that's always been a big part of rock and roll. The critics always loved the Stones for their rebellion and street sensibility; maybe they're getting behind us for the same reason."

Still, Nikki and the boys aren't naive enough to think that the Crue's days of ducking barbs hurled at them from rock journalists and the PMRC are over. The band's ability to still make gossip-page headlines with their outrageous offstage activities, continues to make them prime targets for anyone determined to take a swipe at rock and roll. True to their nature, the Crue have used this adversity as a rallying cry for togetherness, rather than a force for internal destruction.

"Yeah, when people dump shit on us, it tends to draw us all a lot closer," Nikki explained. "When Vince had his problems a few years back it was a big strain on all of us. We heard all the shit that people were saying, but we stood behind one another like always, and we made it through. It was a tragedy, but the trick is to try and find something positive in a bad situation. For this band, that positive element is that we realized we really are all brothers. When Vince was down in the dumps we just told him, 'Hey man, we're a team and nothing's gonna change that.'

"We love the idea that people like the PRMC don't like us," he added. "We think they're a little crazy with what they're saying and doing, so if they liked us, we'd be worried. Some people think we may have changed just because we've made a little money and had some success. That's bullshit. We're still just as sleazy as we ever were. Just look at the songs on the album — *Wild Side* tells what it's really like to be living on the street, how nasty it can be with the drugs and the dirt. We still have that street attitude in us — that'll never change. If it did, I know I could never look at myself in the mirror in the morning."

No question about it, when Nikki looks at his handsome face in the bathroom mirror, he sees a rocker looking back at him. To further the band's rock and roll attitude, the Crue have now returned to the road, spreading their special rock and roll gospel to every city, town and hamlet in the western world. In fact, Sixx is happy to report that the band's 1987 road trek may take them to terrain never before exposed to Motley Crue's unique charms.

"There's talk about us going to the Far East and playing places like Hong Kong and Bangkok for the first time," he said. "That would be great. We're looking forward to getting to some new places on this tour. Maybe we'll even go down to South America. They say it's a little hard to get paid for your shows, but it still might be fun to do.

"The whole point of going on tour this time is just to rock our asses off," he added. "We've cut back a little on the flash and the theatrics in order to put more focus back where it belongs — on the music. There's still gonna be plenty of shit going on with explosions and things like that, but we're going back to our roots this time. We're playing down 'n dirty 'street' rock on this album and tour. Flashy stage sets and glittery costumes just wouldn't work with that. We don't have to prove we're a rock and roll band to anybody — but it's still fun to go out there and knock some people on their butts." □

Neil Zlozower

Mick Mars: His work shines on *Girls, Girls, Girls*.

Have you been wondering what inspired Motley Crue to write the songs that appear on *Girls, Girls, Girls*? Well, here are the boys themselves to give you a song-by-song rundown on their latest, and greatest, vinyl opus.

Wild Side

"It's about places like New York's 42nd Street, the places that show the seedy side of life. One of the lines goes, 'East L.A. at midnight, papa won't be home tonight. He was found dead with his best friend's wife on the wild, wild, side.' At the end of the song, you hear gunfire, chicks screaming, psycho horns, traffic, sirens, glass breaking. We went to downtown L.A. and just grabbed some noise."

Girls, Girls, Girls

"All the places mentioned in the song — like *the Dollhouse* in Ft. Lauderdale, FL, *the Marble Arch* in Paris, France, *the Body Shop* and the *7th Veil* in L.A. — these are all strip clubs. It's pretty self-explanatory."

Dancin' On Glass

"It's about living life right on the edge. Sometimes you go too far but you don't know what 'too far' is until you fall through the glass, until you cut yourself and die."

Bad Boy Boogie

"A humorous look at ourselves. It goes, 'We're innocent in every way, we're apple pie and Chevrolet. We just have different pies in different shapes, 38-28-38!'"

Five Years Dead

"It came from a book I found, that was written in 1932. The original lyric was written about the book, and then we changed the song a bit. It was originally about a guy who was a journalist, but he gave it up to work in a lumber yard. And he saw a friend that he hadn't seen in years, and when he told the friend that he gave up his writing, the other guy said, 'You're five years dead.' If you don't follow your heart, you're a fool. That's always been my outlook on life.

We can relate to that and we did a song about a prison. A lot of people we know have gone to prison for bad things. Life's not easy; I came from the streets."

Somethin' For Nothin'

"A tongue in cheek song about a young man being paid for his services by an old lady. Is it autobiographical? Let's say, you gotta eat!"

All I Need

"A song about a guy who loves his girlfriend so much that he can't stand seeing her being with anybody else, so he kills her. It's something we read in the newspaper. This guy's girlfriend left him and he couldn't handle her goin' out, so he killed her and kept her in the refrigerator! There's no fantasy on a Motley Crue record ever, it's always true."

Nona

"Nikki wrote it for his grandmother, who passed away this year. It's a really gorgeous piece that's about 60 seconds long. Even if you don't know why it was written, it's just something to put you right out, or make you feel real sad."

Jailhouse Rock (Live)

"It was recorded at the Long Beach Arena — home town. That's the last song of the set and the band is just trashed. All hell's breaking loose. For us to go in and do it in the studio, it would suck. We're thanking the whole world for making it happen, 'cause you guys were all the best."

HIT PARADER
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Ross Halfin

RAY GILLEN & JOHN SYKES

Jeff Milrod

Ray Gillen: "I just wanted to start with a group that was on its way up."

Young Stars Join Forces To Form Instant Supergroup.

by Peter Assenmacher

The rumors started a year ago, stories that then-Black Sabbath vocalist Ray Gillen and then-Whitesnake guitarist John Sykes had met and discovered an instant musical camaraderie. Of course, at that time, both artists had more pressing matters to occupy their time — Sykes was busy laying down the wicked riffs on Snake's latest multi-platinum effort, while Gillen was feverishly cutting vocal tracks for Sabbath's latest, **Eternal Idol.** It seemed that some sort of miracle — or at least the fickle fates of rock and roll — would be needed to bring the mercurial pair together.

"Actually, people had us working together before we even met," Gillen explained with a laugh. "But when we finally did get the chance to sit down and work on some material, it really was magic. John said to me, 'I can't wait until Dolly (Whitesnake's David Coverdale) hears you sing.' *I'm* certainly not comparing myself to Coverdale, but John gets a kick out of making the comparison."

At the time of their first meeting, Sykes had already been handed his walking papers from Snake, but Gillen was still very much a part of Sabbath. The job of extricating himself from that band proved to be a task and a half.

"Things with Sabbath just weren't going well," Gillen stated. "The music wasn't bad — in fact, some of the material on the new album

is excellent — but the vibe around the band just wasn't healthy. The bassist (Dave Spitz) had been sent home, and then the drummer split, so it really boiled down to just me and Tony Iommi being in the band. I respect Tony a great deal, but it seemed like Sabbath was going backwards instead of forwards. It just hit me one day that the best thing to do was make a quick, clean break from Sabbath and start with a new group that was on the way up."

Once Ray and John made the decision to form a band, their next job was finding the musicians to complete their fledgling unit. First to come aboard was bassist Tony Franklin, fresh from his stint with Jimmy Page and Paul Rodgers in The Firm. After that band disintegrated following their 1986 American tour, Franklin found himself playing a series of studio dates while waiting for the right opportunity to come along. When old buddy Sykes phoned him up, Tony knew that opportunity had arrived.

"Tony's an amazing bassist," Gillen said. "He's able to do things with the instrument that *nobody* has ever done before — especially in a hard rock context. He really learned a lot touring with The Firm over the last couple of years, and he's a great guy on top of everything else. What more can you ask for?"

The last slot in the band called for a powerhouse drummer, a guy whose sound could complement Sykes' soaring riffs. The perfect man for the job was veteran rocker Cozy Powell, whose most recent gig as the stickmaster in ELP had ended earlier this year. Powell's pedigree, which has included stints in Rainbow and the Jeff Beck Group, marked him as one of power rock's premier drummers, but street scuttlebut had Cozy slated to replace John Bonham in the reformed Led Zeppelin.

"There's been talk about that for a long time," Powell stated. "But it appears that nothing is really going to happen there — at least not at the present time. This is an exciting new group, and I feel proud to be part of it. There's nothing more exciting than playing with talented young musicians."

Once the band's lineup was secure, the quartet headed off to Spain to begin work on their debut LP. They already had a good head start, since Sykes had been working on some demo tapes when he first hooked up with Sykes. In fact, some of those tapes made the rounds at record labels impressing many executives with Sykes' singing voice as well as his guitar skills. Gillen, too, had material remaining from the **Eternal Idol** sessions — mostly songs that Tony Iommi had rejected as not being heavy enough for Sabbath's use.

In the studio, the group quickly formed a finely-tuned rock and roll machine, cranking out a series of top-flight songs that mixed classic blues/rock formulas with the band's natural exuberance and talent. Those who heard the tracks instantly labeled them as "Zeppelinesque", a tag that Gillen, for one, felt somewhat uncomfortable with.

"We've got to develop our own identity," he said. "We expect people to make comparisons with bands we've worked with in the past, but we'd really rather have everyone just give the music a good listen and let it stand on its own two feet. We think it certainly does."

One question that remains about this unit, which some have already labeled a "young supergroup", is their ability to work together on a long-term basis. Coverdale's problems with Sykes' alleged "childish behavior" in Whitesnake have been well chronicled, and both Gillen and Powell's recent track record indicate they're not keen on staying in one place for too long. But the bottom line may well be that for the first time in their careers, none of these musicians have to answer to a group "leader" — in this band all are equals. Powell has no Beck or Blackmore to contend with; Gillen has no Iommi, and Sykes has no Coverdale. All they need do to succeed is deal with one another, and according to Sykes, that will be no problem.

"People seem to want to make trouble for musicians like us," he said. "I know I read in **Hit Parader** a few months back that I was supposed to have been thrown out of Whitesnake because I liked to party. Did that mean I did drugs? I certainly didn't like the implication, because it isn't true. I'm sure there are some people who would like to see this band fail. But I'm certain there are more who would like to see us succeed — and among that latter group are the musicians in this band. In truth, that's the only group that matters." □

The New Led Zeppelin?

Neil Zlozower

John Sykes: "People seem to want to make trouble for musicians like us."

DOKKEN

Divide & Conquer

Rick Gould/ICP

Don Dokken: "We do disagree about the type of material we should play."

"I don't think we should ever become just another three-chord rock band."

Rock Hot Shots Take To The Road In Support Of **Back For The Attack.**

by Drew Wheeler

By now the guys in Dokken have heard it all — that they're arrogant, moody businessmen who are only in rock for the money; that their well-publicized inner-band feuding has turned them into a soulless hit factory. But for every negative that's been said about them, Dokken has heard the positive comment that they are metal's most gifted band — a group featuring stellar instrumentalists, a charismatic vocalist and songs tailor-made for the commercial metal marketplace. The truth about Dokken lies somewhere between these two extremes. True, band members Don Dokken (vocals), George Lynch (guitar), Mick Brown (drums) and Jeff Pilson (bass) are without peer in terms of their individual skills, but their admittedly over-blown "family feud" has caused the band to revert to recording practices that most "normal" groups would avoid at all costs.

With Pilson, Lynch and Brown now full-time residents of Arizona, and Dokken maintaining his residence in Los Angeles, the recording sessions for the band's latest LP, **Back For The Attack** proved to be something of a challenge. But as Lynch was quick to explain, with this band, when there's a will, there's a way.

"We just do things our own way," George stated. "We always have. Maybe we're not a very conventional band because of that, but all we're concerned with are the results we get. Nobody ever said the singer had to be in the studio when the guitarist was laying down his leads. In fact, it's kind of silly. The important thing is that the album got recorded, and it's really good. The way we recorded it, or who was in the studio at what time, really isn't that important."

Indeed, Dokken's latest vinyl opus is an album destined to carry the band to the very apex of the hard rock world. In sharp contrast to earlier efforts like **Tooth And Nail** and **Under Lock And Key**, the band's fourth LP exhibits a cohesiveness that shows the group's growth and maturity. As always, there's a wide variety of material, ranging from mid-tempo rockers to all-out metal assaults, but surprisingly, nowhere is there a ballad along the lines of *Slippin' Away* or *Alone Again.*

"If we have a problem in this band, it's about the kind of material we should play," Don stated. "Some of us, I won't say who, want every song to be an all-out rocker with a guitar solo. Others would like us to have a more well-balanced approach. The fact is that we've been able to enjoy some success with a variety of styles. I don't think we should ever become just another hard rock band with three chords and a solo. I'll fight that if need be."

"It was time for us to establish that we're as heavy as anyone," George retorts. "I don't mean we have to be one of those devil-based speed metal bands or anything like that, but it bothers me that some people think about the ballads we've done and assume that's what Dokken's about. This album is a much more cohesive record than anything we've done before. We don't have those incredible musical swings from one song to the next. There's a flow to the album that's great to listen to."

Perhaps the conflict between George and Don, on both a personal and professional level, has been the spark that has led Dokken to greatness. Neither will deny they're not the best of friends, but each has an obvious admiration for the other. In fact, one would be hard pressed to find two more divergent personalities than Lynch and Dokken — George the easygoing instrumental virtuoso who shows up for rehearsals and interviews only if he feels like it; Don the tense, business-oriented workaholic who runs his life by a timetable. But as each grudgingly admits, without the yin-yang aspect of their relationship, Dokken wouldn't be as strong a band as it is.

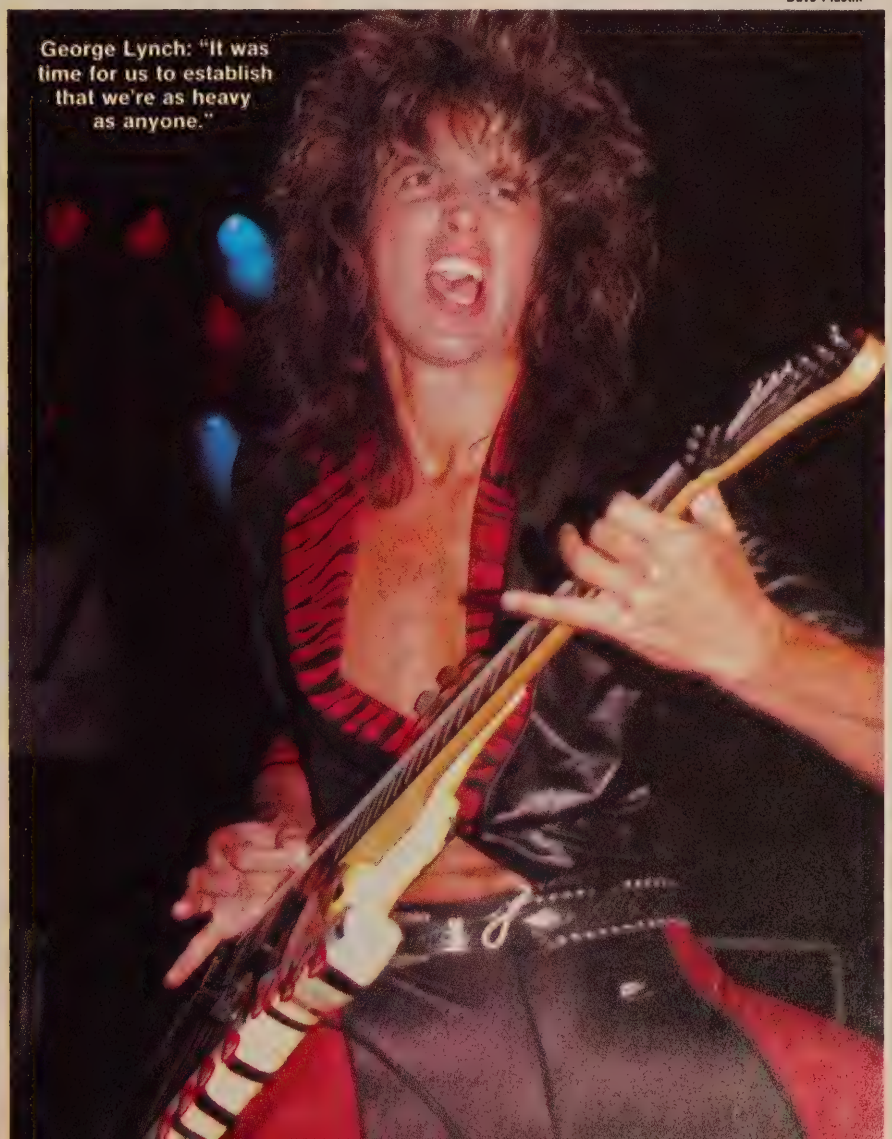
"Don's contributions to this album have been incredible," George said. "He's come up with some lyrical ideas that are really strong. Even when Jeff and I write a song, we like to have Don's input on it because not only is he a real good lyricist, we figure since he's got to sing 'em, he may as well like 'em."

The internal tension within Dokken may never ease, but if anything can bring peace to the group, headlining their first U.S. tour may do the trick. After criss-crossing the nation on countless occasions, opening for the likes of Judas Priest and Dio, the time has finally come for the boys to tackle the top slot themselves. Pilson, for one, can hardly wait.

"There are so many things you can do as a headliner that you can't even think about when you're opening," Jeff said. "All you're ever told as an opener is what you *can't* do — don't use your lights, don't use the P.A. past a certain level, keep the set to 40 minutes. It's frustrating, but you've got to listen. We were determined to headline this time no matter what. We didn't care if we had to play in 500-seat clubs — we were going to be the guys in charge."

"It makes a big difference when you headline," Lynch added. "I can think about playing a solo if I want to, even though that's not really high on my list of priorities. I know that when I pay to see a band, I want to see an exciting group with a good singer and good songs. I don't want to see a guitarist doing anything self-indulgent. I'll only put a solo in the set if I can come up with something that everyone in the band agrees adds to the show. I don't want to do it just to feed my ego. I don't need that and neither does the band. I think all our egos are just fine as is." □

Dave Plastik



George Lynch: "It was time for us to establish that we're as heavy as anyone."

METAL MELTDOWN

Jeffrey Mayer Dave Meniketti

Y&T

Rock and roll works in some very mysterious ways. Just ask Y&T's Dave Meniketti. Dave and his band have been plugging away in the rock sweat shop for the better part of a decade, releasing countless high-quality metal albums and touring their butts off around the world. Still, for all their efforts, the band has yet to cash in the big chip of commercial success. Dave, however, believes that with the release of Y&T's new album **Contagious**, all their past headaches are over.

"This is our first album for Geffen Records," Meniketti said. "They've had some incredible success in recent months with hard rock bands, and we feel confident we'll be the next one. They're so creative! They worked with us to launch a publicity campaign for **Contagious** where we sent condoms to critics and radio stations all around the country. That probably got us more attention than anything that was done by our former label in ten years."

Aerosmith

"I can't wait for people to hear this one," an obviously excited Steven Tyler stated in regard to Aerosmith's latest LP, **Permanent Vacation**. "We've worked our asses off, and believe me, it shows. People have heard a lot of bands recently who say they were influenced by what Aerosmith did in the '70s. Well, now we're gonna give 'em a whole bunch of new stuff to dig. After all the Johnny-come-latelies, I think everyone will like hearing the real thing again."

Tyler has never been one to mince words. When something is wrong, he's the first to say so. And when Steven knows something is going right, there's no more outspoken, energetic or charismatic force in all of rock and roll. So, let it be said, things are going very right with Aerosmith these days. With the new album ready to be unleashed on the group's rock-starved fans, and a new five-month U.S. tour about to begin, things seem to be full-speed ahead for America's most influential — and imitated — hard rock band.

Faster Pussycat

William Hames

Just when you think you've been and heard it all, something comes along that sets you right on your ass. Case in point: Faster Pussycat, the latest glam/metal sensation from the West Coast. Their self-titled debut album (produced by Rick Browde, who first brought Poison to the attention of the rock world) is a kick-ass demonstration of killer hooks, rock-solid riffs and instantly catchy melodies. All in all, it marks vocalist Taime Downe, guitarists Brent Muscat and Greg Steele, bassist Eric Stacey and drummer Mark Mucheelo as a group who are big-time bound.

"We've got a lot of good things going for us," Downe exclaimed. "But we're not the kind of band that likes to sit back and wait for things to happen. We're gonna go out there and make 'em happen. People might not know that much about us right now, but just give us a few months to work on 'em."

Flotsam & Jetsam

Ed Carlson

Things didn't look particularly bright for the future of Flotsam & Jetsam a few months back when their founder and leader, Jason Newsted, was plucked from their ranks to become Metallica's bassist. But like the true road warriors they are, band members Eric A.K. (vocals), Mike Spenser (bass), Edward Carlson (guitar), Michael Gilbert (guitar) and Kelly David Smith (drums) rallied and quickly turned their adversity into success. The band's major label debut, **No Place For Disgrace**, rocks with a lethal intensity which marks these Arizona metallers as sure-shot bets for stardom in the months ahead.

"We didn't let Jason or anyone else take our mind off what we wanted to do," Eric explained. "He did what he had to do, and that's cool, but we had to pick up and continue on. It's great that we're on the same label as Metallica now. We expect good things from ourselves, and now a lot of people can get into what we're doing as well."

Grim Reaper

Steve Grimmett: "The sound of this album is absolutely incredible."

To Hell And Back

British Bashers Rally From Adversity To Release **Rock You To Hell.**

by Andy Secher

It was nearly a year ago that **Hit Parader** informed the rock world to keep an eye out for a new Grim Reaper LP entitled **Night Of The Vampire**. Well, as anyone with eyes and ears can tell you, that album never made it into local record stores. The tale of how the record went from being Reaper's all-important third LP to a nonexistent entity, is worthy of any soap opera — it's a story of intrigue, deception and incompetency, as you will soon read. But at the moment, the four British bashers who comprise Grim Reaper — vocalist Steve Grimmett, guitarist Nick Bowcott, bassist Dave Wanklin and drummer Marc Scott — are simply relieved that their long-awaited new album, **Rock You To Hell**, is finally ready for public consumption.

Hit Parader: Whatever happened to the **Night Of The Vampire** album? It's been over two years since your second LP **Fear No Evil** was released.

Nick Bowcott: Do you have a few hours to hear the whole story? (laughs) Actually, the last year has been a horrible time for this band, and little of it had to do with us. To make the story as simple as possible, let's just say that the man who produced our first two albums, a bloke named Darryl Johnston, also happened to own our record label, Ebony Records. We were contractually obligated to work with him again on this album, and we began recording in early 1986. We soon discovered that he really wasn't helping us as a producer — he was just sitting there turning knobs. On top of that, there were questions arising over some money we felt he owed us.

Steve Grimmett: Johnston really didn't know what he was doing as a producer, but we were more or less forced to work with him, so we did. That was the album that was supposed to be called **Night Of The Vampire**.

NB: The trouble began when we brought those tapes to our American label. They just didn't think the production was up to major label standards, and we had to agree. We knew that this was a vital album in our career, and here we had a record with great songs that sounded like shit. We knew we had to get out of our contract and find another producer. Unfortunately, the legal ramifications of doing that caused us to actually break up for a while.

HP: You mean that Grim Reaper actually ceased to exist?

NB: At the end of last year, after spending something like ten months in limbo trying to get all the legal matters straightened out, we were all totally broke. We needed to find regular jobs, so I called up Steve one night and said, "That's it, the band's over." I was very sincere about it. But luckily, within a matter of weeks, our people were able to finally get us free of our commitments and we were able to get Grim Reaper going again.

HP: How much different is **Rock You To Hell** from **Night Of The Vampire**?

SG: The material is almost exactly the same, but the record itself is totally different. The sound of it is incredible. We got the chance to work with Max Norman, who's produced people like Ozzy Osbourne, on this record, and that made all the difference in the world. Songs like *Lust For Freedom* and *When Heaven Comes Down* had been written well over a year before, but if you compare the first versions we did of them with the versions we did with Max, you wouldn't believe the difference.

HP: Grim Reaper seem to have a particular fascination with hell. Your first album was called **See You In Hell**, now this one is called **Rock You To Hell**. Aren't you concerned you're going to be classified as one of those "black metal" bands?

NB: We always laugh when we hear that. We're about as far from those so-called satanic bands as you can get. We're just four blokes who enjoy writing about scary things, and to most people hell is a very scary place. Hell seems to hit some kind of nerve with Americans. They hear the word and start twitching. That's one of the reasons we like using it — the word certainly gets a reaction from people, especially in your country.

SG: We're just a heavy metal band. With the kind of music we play, it just wouldn't be right to sing about flowers growing in the meadow. You need strong subject matter, and sometimes the occult can be a lot of fun to write and sing about. But it's all done in good fun. Just because you sing about hell doesn't mean you're the devil's disciple.

HP: Do you think the two-year gap between your albums hurt Grim Reaper's chance for success?

NB: We hope not, but when you take an honest look at the situation, the delay certainly didn't help our career. The only possible benefit of the delay was that it allowed us to release this record at a time when the media seem a little more receptive towards heavy metal. But we're not the kind of band that's going to depend on radio airplay to succeed.

SG: We think we can recapture some of the momentum we've lost if we can get out on the road with a good tour. To be honest, the last time we played America we opened for Uriah Heep, and we don't know how many people we reached on that tour. Heep's a great band, but they were on their last legs at that time. If we get on a good package, we should be able to make up for a lot of lost time in a hurry.

HP: It seems that the hard rock world has become more interested in image recently — especially in terms of bands like Bon Jovi and Cinderella. Does that concern you, considering that Grim Reaper has to put its music ahead of its image?

SG: We've actually got a pretty good image — we're just not pretty boys like Bon Jovi. (laughs) Nobody is going to confuse Grim Reaper with Poison — we don't look as good in lipstick as they do. Our image is more like Iron Maiden or a band like that. But we are proud that people will think of our music before they think about the way we look.

NB: We've got something special to offer that's bigger than image. We have The Note. You have to listen to the album to know what I mean. We think we've hit upon a very special sound on this record. If people hear it, it will change their lives forever — or at least for a few minutes. □

I.Rosenson

Nick Bowcott: "We've got something to offer that's bigger than image."

Tim Farrington
Blackie Lawless

WASP Raw And Rude

Blackie's Boys Defy Convention And Release *Live... In The Raw.*

by Paul Hunter

Blackie Lawless and his WASP cohorts seem determined to do things their own way — whether it's good for them or not. Case in point, the band's new album **Live... In The Raw,** a single-record in-concert collection which gathers together some of the band's best onstage moments in one convenient package. But there are problems: first, the fact that WASP's previous studio LPs — most notably **Inside The Electric Circus** — failed to live up to commercial expectations. Second is the fact that WASP is a band that must be seen to be fully appreciated. So with their commercial fortunes flagging and their onstage antics necessarily absent on a mere LP, what can possibly be going on in the always-unpredictable brain of Mr. Lawless?

"We've always been at our best onstage," Blackie explained. "So the idea of releasing a live album was a logical one. A lot of what we did on our studio records was a little too polished for my taste and the taste of some of the fans. That's why this album is as raw and unpolished an album as you'll ever hear. We're not worried about how many copies it sells or if radio plays one note of it. It's a record for our real fans — the people who've been with us from the beginning, and who'll be with us forever."

OK, Blackie, we'll accept the notion that **Live... In The Raw** captures some of the razor-edged energy lacking in the band's studio efforts. But wouldn't it have made more sense to release another studio LP and turn up the intensity level there? After all, even WASP's staunchest supporters would be hard-pressed to name more than one or two songs from the group's catalogue that stand as true metal classics. If the purpose of a live album is to present a band's finest moments, shouldn't WASP have waited until they had produced just a few more musical gems?

"This record's not going to affect our regular album schedule that much," Lawless explained. "We're working on the next album already, and it's going to be great. I don't agree with the people who say a live album has to be nothing more than a greatest hits' collection. I mean, there have been some incredible live things, like **Kiss Alive**, which was the exact opposite of that. We've tried to add a lot of new elements to the songs that people already know and stick in a few surprises as well."

Alright, alright, Blackie, you win! You've convinced at least some of us that **Live... In The Raw** is an album that has the right to not only survive, but to be listened to by rock fans everywhere. The bottom line on this nine-song collection is that it is one of the most entertaining energetic and downright nasty rock and roll live albums of all time. Sure, it's not for everybody, but WASP's bizarre musical vision has never been designed for the rock and roll masses. Rather, Blackie's boys have always set out to outrage and entertain, and once again they've succeeded. Critics, PMRC and radio playlists be damned, WASP are once again playing by their own rules.

"This album is for the people who've been with us from the beginning, and who'll be with us forever."

"I don't listen to what anybody tells me to do anymore," Blackie said. "I don't even read any of the articles people write about us. No one really understands what we're trying to do except the people in the band. If I read a bad review of the album, who the hell is the guy reviewing it? When was the last time he stood in front of 20,000 people and tried to rock their asses off? The radio people are even worse. They'll listen to any whisper that they hear. They're like sheep being led to slaughter. I don't think any of those radio programmers has a mind of his own. That's why a band like WASP, who are a little different and a little intimidating, scares the shit out of them.

"It would be interesting if the world ever reached a point where music like ours could be played on the radio," he added. "There certainly have been some songs we've done that were perfect for radio, but I'm not sure if it was our image or some of our other songs that kept people from playing them. I guess when your first release ever is called *Animal (Fuck Like A Beast)* you know you're not gonna challenge Huey Lewis in the playlist category. But, we really don't want to, either."

WASP's "us against the world" attitude has caused a number of hurt feelings within the metal community. Many of Lawless' longtime friends, including Motley Crue's Nikki Sixx, have questioned Blackie's single-minded determination. While Nikki and Blackie have now patched up their friendship, others who feel Lawless stepped on them during his climb to the top are less forgiving.

"This is a business," Blackie said as an explanation of his behavior. "Sometimes people I deal with — especially people from L.A. — don't look at music the same way I do. I come from New York and that sharpens your business instincts. If some guys feel that I'm a little more aggressive than they are, that's probably why. If I'm given a choice between hanging out at the beach or working on some new material, I'll choose the work most of the time. That pisses some people off, but who cares?"

Maybe WASP has fallen from the lofty perch of being billed as rock's "next big thing" to land in a nether world filled with questions and doubt. But as long as Lawless is in charge of the band's rock and roll attack, WASP will remain a perennial contender for the heavyweight title. Blackie, for one, wouldn't have it any other way.

"I'm certainly not disappointed by what this band's accomplished over the last few years," he said. "Some things haven't gone as smoothly as they could, but we never set out on a nice smooth path. Our intention from the beginning was to ruffle a few feathers and make people re-evaluate the way they look at rock and roll. We've been very successful on those terms. I like to think of WASP as a band that will always have a few tricks up its sleeve. As long as that's true, we'll be having an awful lot of fun." □

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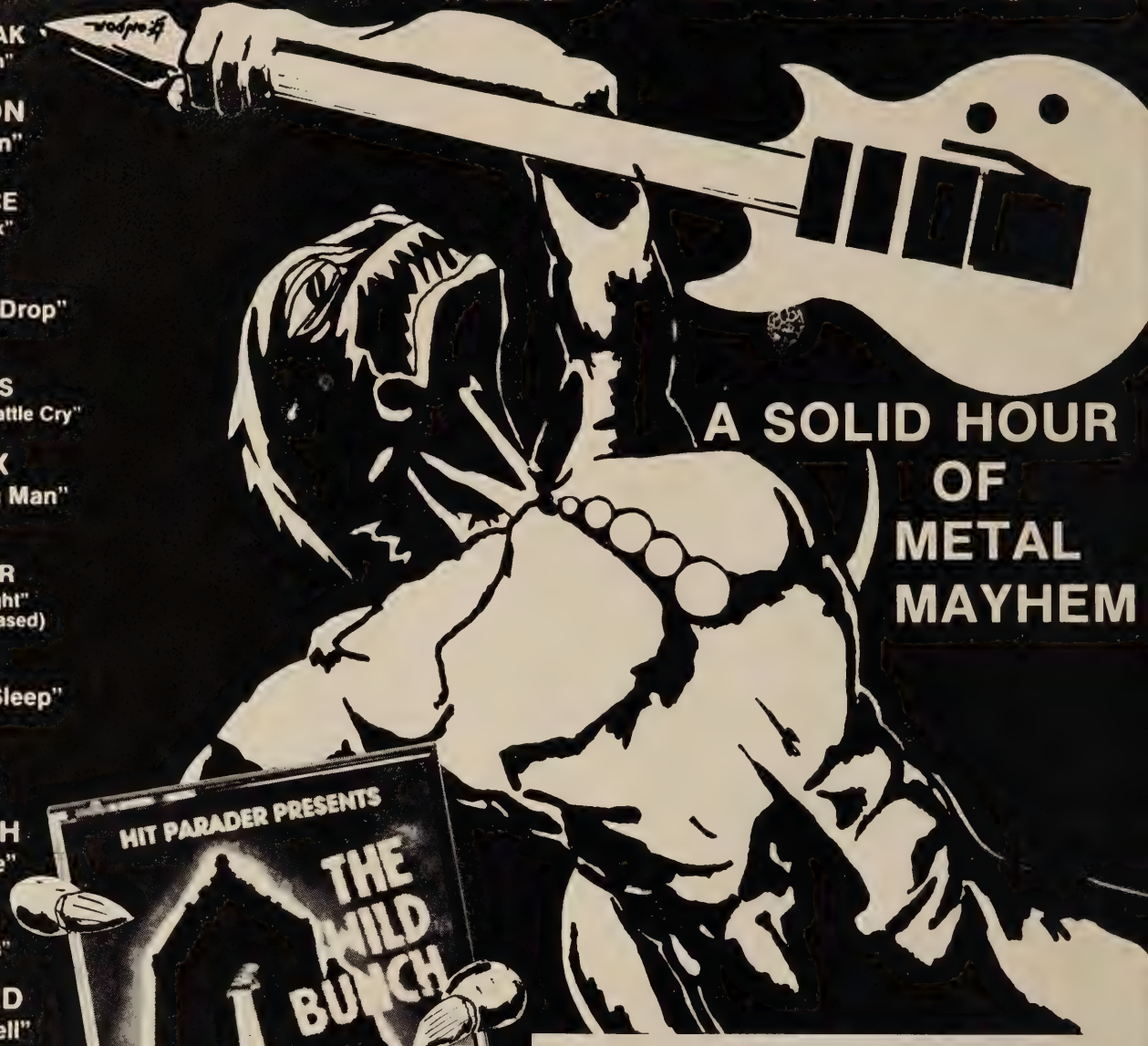

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JUDAS PRIEST

The Metal Masters

Glenn Tipton: "This band seems to have a life of its own."

Success Of Live Album Catapults Metal Legends Back On Top.

by Winston Cummings

Hanging out with Judas Priest's Rob Halford is like grabbing hold of a lighted stick of dynamite. Rockin' Rob is one explosive dude. In fact, his seemingly boundless supply of energy can wear down even the hardiest souls. Whether it's tooling around the Arizona countryside on the back of his massive Harley, or tearing around New York on a promotional tour for Priest's latest live LP, Halford is one tightly-wound bundle of energy — heavy metal's ultimate goodwill ambassador.

"I welcome the opportunity to represent heavy metal whenever and wherever I can," the blond belter explained. "There's really no secret as to why I live life the way I do — I love every aspect of it. I love the touring, the recording, even doing the interviews. But there is time to unwind and relax and I enjoy that as well. I've become something of a car enthusiast in recent years and whenever I have the chance, I try to get out to the desert near my home. Sometimes it's so beautiful that I never want to come back, but I know that when I do return, it will be to something else I enjoy."

Halford is aware of how lucky he is, leading a near-idyllic life which is equally divided between rock and relaxation. But even when Rob turns off his heavy metal engines to unwind, he knows his rock and roll side won't stay dormant for long. Such has been the case in recent days for Priest, who after briefly basking in the success of their two-record live set, have been secretly planning the next step in their continuing quest to make metal the world's favorite musical form.

"Actually, we had every intention of playing quite a few dates in America this past summer," he explained. "We originally planned on coming over in June and playing perhaps a dozen outdoor festivals — not our regular 'theatrical' presentation. Rather, it would have been just us, our instruments, our amps and the fans. It would have been a lot of fun to return to our roots and play without mechanical monsters and lazer effects. But the more we thought about those tour dates and discussed them with our manager, the more we realized that doing them really didn't make any sense.

"We've been writing and recording some of the best material of our career," he added. "We had the choice of coming over for a few gigs or working to finish material for the next album. Since we were having a wonderfully creative time with the music we were writing, the decision was obvious — we decided to stay and work on the next record, which I promise will be absolutely fabulous."

Halford's words are somewhat surprising in light of what bandmate Glenn Tipton told **Hit Parader** just a few months back. It was Tipton's contention that Priest should tour the U.S. because *all* of their next album had been completed, and in fact, the band was beginning work on the album after that one. When confronted with Glenn's words, Halford offered a broad smile and, as always, the perfect answer.

"That is absolutely true," the diplomatic Rob explained. "But perhaps Glenn was a bit overly enthusiastic about the material we already have recorded for the next album. It is indeed excellent, but considering how well some of the brand new material has turned out, it quite possibly will usurp some of the songs we already have in the can. We've found that recording without the pressure of immediate deadlines has been a very healthy situation for us. It's the first time we've ever gotten ahead of ourselves in preparing material, and it's freed our creativity to a great extent. I think we'll attempt to always stay a bit ahead of ourselves to maintain that creative attitude."

Okay, Rob, I'm sure we'll all buy what you're saying, but what we *really* want to know is what makes this future Priest material so special? After all, the band's three previous studio LPs — **Screaming For Vengeance, Defenders Of The Faith** and **Turbo** — have sold a combined total of over six million copies worldwide. Certainly Priest was doing something right, even before these new "secret" recordings.

"Yes, we have been successful," Halford admitted, "but with a band like Judas Priest, we're motivated by something more than success or album sales. We're looking to take heavy metal to dimensions many have previously thought impossible. We're always looking for new ways of expressing ourselves musically, and if that means bringing in guitar synthesizers as we did on **Turbo,** or attempting something totally revolutionary, we'll do it. Judas Priest has reached a special point in our career where we feel very secure in what we've accomplished, but we're still just as hungry as ever to create excellent music. In our minds, that's an unbeatable combination."

Rob Halford: "Making heavy metal music is still our first love."

Neil Zlozower, Inc.

What, one may wonder, continues to spur Priest to such high levels of accomplishment? After a dozen years of precedent-shattering work, not only is their place in the metal pantheon secure, the band members have earned enough money to keep them in any lifestyle they want forever. For Halford, Tipton, K.K. Downing, Ian Hill and Dave Holland, however, fame and fortune aren't the final words in Judas Priest's vocabulary. As Rob bluntly stated, it's love.

"Nothing could make us work as hard as we do if we didn't really enjoy it," he said. "Making the best heavy metal music in the world is still our first love. We can be apart pursuing our individual interests, but as soon as we get together, we transform into Judas Priest. In a way, it's like when Clark Kent goes into the phone booth and emerges as Superman. Apart, we're just five mild-mannered English gentlemen, but together we become the best heavy metal band in the world." □

by Kimberly McDaniel

Partying To Poison Platinum

Rowdy Rockers Take **Hit Parader** On A Binge Of Sin.

Girls of all shapes and sizes waited impatiently for the backstage doors to open and give them access to Poison's inner sanctum. As they waited, they checked their hair, makeup and clothes one last time, determined to look their best in order to attract their favorite guy. Once backstage, the band members — vocalist Bret Michaels, drummer Rikki Rockett, bassist Bobby Dall and guitarist C.C. DeVille — clowned and did the socializing for which they are already famous. Rikki joked and laughed with the multitude of lovelies, while C.C. zeroed in on one female in particular. The boys then invited all of them — including myself — back to the hotel, where the real adventure began.

While sitting in the Holiday Inn bar, sipping daiquiris, I noticed band members slowly disappearing — with a nubile guest, of course. During these lapses, the rest of the girls drank and danced with whichever band member happened to be in the room at the time. C.C. then dashed into the room just long enough to yell, leaving club patrons staring at him in amazement, and Poison's road entourage chuckling in casual amusement. After C.C.'s quick departure, Bret launched into some **Puttin' On The Hits** style singing to that old Stones' classic, *(I Can't Get No) Satisfaction*. When he'd finished entertaining his loving throng of admirers, he joined me for a heart-to-heart chat about the band's less-than-glamorous beginnings.

"The first band I was ever in was called Lazer, back when I was in eighth grade," said beautiful Bret. "Remember those bedspreads that looked like a tiger's face? We had one of those as our backdrop. I don't know. I guess we just thought it looked cool. Nobody could play for shit in that band, and if you saw the pictures of us back then, you'd die!"

Fortunately for Bret, that group didn't last long. Obviously Michaels was destined for bigger and better things. A few years later, when Bret threw a party at his house, his sister invited a friend of hers named Rikki Rockett. "My parties are real different because I don't let anyone sit down!" Bret said. "Y'know how, when you go to parties, everyone sits down and talks to the same group of people? I figured, 'Fuck this, if there's no chairs, they have to mingle and get to know each other!' Rikki thought that was cool, so we hit it off, quit our bands and joined forces to create Poison."

Just what kind of name is Poison, anyway? "Well, an old crew member came up with it. We thought it was cool because it's a household word — now all we gotta do is get into the people's houses!" laughed Bret.

Not long after forming Poison, the boys left their hometown of Harrisburg, Pennsylvania, for the sunny climes of Los Angeles. There they quickly became Sin City's top-drawing club band. One fateful night, an executive from a small independent record label came to see them. The rest, as they say, is history.

"My parties are real different because I don't let anyone sit down!"

"We recorded the album for $23,000," Bret stated. "That's not much money for an album these days. But the label got behind us and made sure we went on the road. I remember one show that we played with Cinderella and Loudness when our album first came out. We were in this auditorium in Southern California and they had these barricades up across the front. But it was so packed that people were just going over the barricades right onto the stage. We came running out, and I had on these brand new leather pants that laced up the sides. We started the first song, and the kids tried to grab the scarves off of my pants, but they ended up pulling the pants completely off of me!

"You have to watch out for Bobby," said Bret. "He's out of his fucking mind! But he's more black and white, meaning he's into more of the business end of things. He's also an ass-kicker on stage. He's a really great guy."

And what about the others, Bret?

"Well, C.C. is obnoxious, funny, and a little crazy. He is also an ass-kicker onstage, and he's very colorful. Rikki is warm-hearted, an extremist and very much the innovator. I am more the socializer of the band. I think I'm good at talking to people, I love to dance, and I love women!"

I was scheduled to meet Bret in his hotel room, and on my way up I noticed a door handle with a condom hanging off of it. "I wonder who is staying in there?" I asked myself, aloud. No sooner did I say that, than C.C. emerged from behind the door in question, bare-legged under his coat and a hat. I foolishly asked what he had on under the coat, and he showed me — nothing. "Do I match?" he quipped, then turned twice, like a model, and returned to his room.

I reached my destination, and as I approached, I noticed that the door was unlocked. I tapped the door lightly, and Bret yelled for me to come on in. I did and sat down on his bed. There were a bunch of magazines lying there, one of which was the newest **Hit Parader**. I started leafing through it, and Bret asked, in total amazement, "Can you believe we're mentioned in there four times?"

Bret and I spent the next two hours together, discussing matters ranging from world politics to the state of American rock and roll. Soon it was time for the band to hop on their tour bus and head to their next tour date. The guys were frantically trying to locate their missing articles of clothing. I went to say my goodbyes, and inside Rikki's room, I heard Billy Idol's *Rebel Yell* blasting from his portable CD player. He got a phone call telling him to get ready to leave, and he shouted, "I've been ready for the past two hours!"

The guys lined up to say "so long" to the girls who had come back to see them one last time before they left. We all received hugs and kisses, and the band members headed off for a destination unknown. As their bus took off, I sadly realized I had finished my Poison experience, but I'm not likely to forget these guys any time soon!□

Dave Plastik
Bret Michaels

Rindie Reviews

by Andy Secher

RATING SYSTEM ***** excellent **** very good *** good ** fair * poor

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Montrose
Mean

Over a decade ago, Ronnie Montrose put together one of America's first — and arguably best — heavy metal aggregations, the band known as Montrose. Over the years, Ronnie's musical direction has wavered and changed, but with **Mean**, we find the West Coast guitar maestro back on the hard rockin' turf where he belongs. Though original vocalist Sammy Hagar is nowhere to be found, the belting of new singer Johnny Edwards perfectly complements Montrose's maniacal guitar meanderings. Check out tracks like *Flesh And Blood, Don't Damage The Rock* and *M For Machine* to find out what the original Montrose excitement was all about.
Rating: ****

Wild Dogs
Reign Of Terror

On their third album, Portland, Oregon's Wild Dogs finally rise above the "white noise" of their earlier vinyl ventures to establish themselves as one of America's premier power metal units. On tracks like *Metal Fuel, Call Of The Dark* and *Streets Of Berlin*, vocalist Michael Furlong, guitarist Jeff Mark, bassist Rick Bartel and drummer Dean Castronova rock with a power bordering on the insane. This is metal in its purest form — without a ballad, synthesizer or can of hair mousse in sight.
Rating: ****

Wendy O. Williams/Plasmatics
Maggots: The Record

Despite the flood of publicity the Plasmatics generated in their late '70s heyday (both from their ferocious musical attack and Ms. Williams' amazing pectoral protrusions), they never gained the commercial or critical acclaim they sought. A close listen to the band's latest effort, **Maggots: The Record**, shows why. While it is nice that the group has chosen to celebrate their ninth anniversary by releasing this loosely structured concept LP, the fact remains that their musical skills remain one step this side of minimal. Still if you like your music crude, rude and lewd — and your singers nude —then the Plasmatics remain the band for you.
Rating: ***

Tankard
Zombie Attack

Ah, more fun music from those always comical Germans. Yup, those folks who brought you World Wars I and II have returned to disturb the peace with Tankard, a band that has about as much right to life as an avocado pit. This is thrash trash, pure and simple. If you want to play music that will annoy not only your parents but your friends and enemies as well, check this out — tracks like *Acid Death, Thrash Till Death* and *Screamin' Victims* fit the bill.
Rating: *

Deathrow
Riders Of Doom

Deathrow aren't about to set any precedents with their rather one-dimensional musical stylings, but they do play thrash metal with a conviction that makes them strangely appealing. Songs such as *Winds Of Death* and *Slaughtered* are filled with the doom and destruction imagery so dear to European thrashers. But instead of merely shocking their listeners with tales of gore and glory, these West German rockers seem at least partially interested in showcasing their bizarre lyrical images in musical settings that pack a wallop. ☐
Rating: ***

Ronnie Montrose: Back on the hard rocking turf where he belongs.

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KEEL

United They Stand

Veteran West Coast Band Rally Their Forces With Latest LP.

by Andy Secher

The old axiom "you can't keep a good man down" seems to have been written with Ron Keel in mind. Over the last five years, rockin' Ron has put up with enough record company shit and personal disappointment to fill an industrial-sized bucket o' troubles. But the ever-optimistic vocalist has bounded back from each of these difficulties with renewed vigor, promising that Keel's rock and roll ship would one day dock in the harbor of platinum success. If truth be known, that million-selling LP may still be a few years away for Ron and his boys (guitarists Brian Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Dwaine Miller). But with the release of their latest vinyl venture, simply entitled ***Keel****, the band has taken a major step forward in their seemingly endless quest for stardom. Recently we hooked up with the loquacious Ron to hear what's new and exciting in the world of Keel.*

Hit Parader: Ron, you've had a number of hurdles placed in your path over the years. It must be frustrating after five years of struggle to know you've still got plenty of hurdles left.
Ron Keel: It's really not frustrating at all. In fact, getting to where we want to be is half the fun. Sure we want to be successful. We want to be *very* successful, but having to work hard to get there doesn't scare us. We've learned something new each tour and album we've done, and we've put that knowledge to good use, so we've made the most of any adversity we've had. We're a lot better off than a lot of other bands around, so I don't dwell on any of the negative stuff that's gone on.

HP: But when you look at bands like Motley Crue and Bon Jovi, who've been around for the same amount of time as Keel, do you feel any jealousy?
RK: I don't think jealousy is the right word. I certainly admire what those bands have done. It pisses me off when I hear people say Bon Jovi came out of nowhere to have this incredible success. This is their third record — just like this is our third major label record — and each one has helped build a foundation. There really isn't time for jealousy in this business — at least not for us. We're real happy that bands like Bon Jovi have made it big because that shows everyone the market for good rock and roll is there. Maybe people will take a longer look and listen to our videos and singles this time because of the success Bon Jovi or Motley have had.

HP: Why do you think this album will be the one that breaks Keel as a successful act on a national basis?
RK: There are a couple of reasons. The first is pretty obvious; the songs on the album are the best we've ever done. I wrote a lot of the material with Kenny and Dwaine, which is a little different than before when most of the stuff was done by me and the two guitarists. Working with the rhythm section has given the music a stronger feeling in many ways. The second reason is that this album gets us back to being a heavy rock band. On the last album, **The Final Frontier**, we got ourselves caught out in left field a bit. There was a classical piece, and a lot of the songs were a little soft in my opinion. This time we've gone back to what we do best — which is raw, heavy rock and roll.

HP: You've also changed producers for this album. The last two — **The Right To Rock** and **The Final Frontier** — were produced by Kiss' Gene Simmons. On this one, Michael Wagner took over. Why the change?
RK: Gene was real busy at the time we started recording this album. He was working on the new Kiss album, and he was going over a couple of possible movie deals. He is still a great friend of ours and one of the world's great Keel supporters. But we felt it was the right time for a change anyhow. Gene takes production very seriously, and our last album was very polished. We wanted to get a bit more of our live energy on this one, and Michael was the perfect man for the job. He has worked with people like Dokken and Accept in the past, and he's an engineer as well as a producer, so he helped us get just the sound we were looking for.

HP: Tell us about some of your favorite tracks on the album.
RK: I guess the one I like the most at the moment is *United Nations*, but my favorite one changes all the time. I also really like *King Of The Rock*, which is a real anthemic number in the tradition of *The Right To Rock*, and *Calm Before The Storm*, which is as close to a ballad as we get on the album. The reason I like *United Nations* so much is that it's a real powerful song that has an amazing choir of voices singing on it. The song's really saying that rock is the universal language — especially heavy metal.

HP: Are you anxious to tour?
RK: Obviously that's a real important thing to us. Last time, we didn't land the kind of tour we wanted and it hurt us a great deal. It's vital for a band in our position to not only get out on the road, but to get out on a tour where we play in front of a lot of people. Unfortunately, we're not big enough to headline on our own, so we're dependent on finding a strong headliner who wants us to open for them. But there have been some good offers coming in, and unlike last time, we're ready to tour when a lot of strong bands are planning to hit the road.

HP: We hear that Keel is planning on spicing up their stage look a bit.
RK: Yeah, that's true. We took some of the money we've saved over the last few years and got some custom-made outfits for the first time. We're not gonna turn into costumed pretty boys or anything, it's just that we really want to project an image that people can react to. If that happens, they'll naturally give the music a closer listen. Once that happens, we've got 'em hooked. □

Rick Gould/ICP

Marc Ferrari & Ron Keel

The Living Legend

Ace Frehley

Ace today: "I'm feeling better than I ever have in my life."

Space Ace Shows He's Still Got What It Takes On **Frehley's Comet.**

by James Curtis

Space Ace Frehley sat on a couch in his publicist's office, a Cheshire cat grin etched on his face. It wasn't hard to tell that Ace was one happy guy, and after all, why shouldn't he be? He had confounded the "experts," beaten the odds, and come out smelling like the proverbial rose as his first album appearance in over four years, **Frehley's Comet**, sailed to the top of the charts. Despite his years of success with Kiss, where he had seen and done it all, this latest victory still ranked high on Frehley's list of personal achievements.

"This is really exciting," he said. "I mean, I'm really not that excited about having to do interviews again, or going through all the things that are necessary to promote an album. But there's nothing better than having a new album out and knowing that the people who've been waiting for it a long time are happy. That's what really makes me smile. Now I don't have to answer all those questions of 'Hey Ace, what are you up to?' Now everybody knows."

It certainly has been a long strange trip back to the top of the rock world for Frehley. As has been well documented — perhaps even over-documented at this point —

The Space Ace in all his costumed glory circa 1976. Fin Costello

Ace's 1983 departure from Kiss was far from a happy point in his life. The rigors of the rock lifestyle — too many nights in strange towns with strange people handing him too many strange bottles to take a swig from — had begun to take their toll. He was forced to leave something very important to him — Kiss — in order to save some thing even more important — his life.

"Maybe I didn't realize it at the time, but I really was in bad shape," Ace explained. "I had let myself go, and I was indulging in just about anything and everything. I thought I had everything under control, but the bottom line was that I didn't. When I left Kiss it really took me a while to get my life together. That's what the song *Rock Soldiers* is about. It really is an account of the stuff I had to go through to get back to what I enjoy doing."

Once Ace realized that his life was in a shamble after leaving Kiss, he started slowly pulling himself together. Gone forever were the drugs and booze, and in their stead as a new health regimen which helped Ace shed 20 excess pounds while clearing his mind from its various chemical dependencies. Next came the arduous task of putting together a band and working on new material. It took years for the pieces to all fall into place, but as Ace now looks back, he realizes that battle was worth fighting.

"It would have been easy to sit around the house every day and get drunk or high," he said. "I didn't need the money and I was pretty content on certain levels. But I'm a rock and roll musician, and playing my guitar is what I love doing more than anything else. After a while I really began missing it. That's when I realized I wasn't in any sort of shape to resume my career.

"With the help of some strong people around me, I got off all the chemicals and put my life in order," he added. "As I started to feel healthy, the music began to come together too. I experimented with some different styles — I went through a period when I was really into synthesizers and keyboards — but gradually I realized that I wanted to play the kind of music the fans were asking me to play — real hard-edged rock and roll."

Unfortunately for Ace, his initial recording efforts were not met enthusiastically by major record labels. Many executives feared dealing with the enigmatic Ace, wondering if he might go back over the edge as soon as he started recording. But finally Frehley convinced people to take a chance on him — and, needless to say, those who did have been richly rewarded.

"A lot of people who I thought were my friends weren't exactly there when I came to them with my music," Ace said. "I don't know if it was because they had heard some of the rumors about my health or what, but I have trouble believing that they didn't like the music. A lot of what I played them is the same stuff that finally made it onto the **Frehley's Comet** album. I don't want to believe so many record execs have such bad ears when it comes to music — though they probably do."

Now that his album has proved his detractors wrong, Ace is excited about returning to the road. In fact, he's the first to admit that the cheers of thousands of adoring fans were what he missed most during hislong sabbatical from the rock world.

"When you've gotten used to performing in front of people and getting off on their response, not having that in your life is very difficult to deal with," Frehley explained. "I really didn't miss Kiss and I didn't miss all the travel you need to do on tour, but I felt lost without the feedback from the fans. That's one thing you can never get when you're working on material in a recording studio. That's why it's so great to be back onstage. I don't care if it's in front of 500 people in a club or 20,000 in Madison Square Garden, it's still a great feeling."

One problem Ace has had is that when he's been in an opening-act slot for an arena headliner, he's often asked to cut back on the theatrical tricks that are his stock in trade. Can one picture Ace Frehley in concert without his guitar exploding? Perish the thought!

"Most of the bands I've been working with have been very understanding," Ace said. "When I'm headlining a club or a small arena, naturally there's no problem, but when I've opened, there have been times when the headliner has asked me not to do something during my show. Maybe they felt it was too similar to something they were trying to do. But nobody's asked me not to blow up my guitar. I think they know that a lot of people in the audience are my fans, and if they didn't see me do that, they'd probably start a riot." □

Rick Gould/ICP

Jack Russell

Great White

on the attack

With Hard Times Behind Them, L.A. Metal Mavens Go For Broke.

by Adrianne Stone

"Hey man," apologizes Great White's lead singer Jack Russsell as he breathlessly enters his manager's office. "Sorry I'm late, but my car ran out of gas." His manager, Alan Niven (who also guides the career of up and comers Guns N' Roses) jokes, "Great. **Hit Parader** will call this article 'Great White — The Band That Ran Out Of Gas.' " That description, however, couldn't be more off mark.

This Los Angeles unit — which first emerged in 1982 with an independently released EP, **Out Of The Night**, and a self-titled album on EMI before switching record labels in time for last year's **Shot In The Dark** on Capitol — has survived changes both of personnel and fortune. They've also been faced with the rather unsavory task of idling their engines while other bands of the "Class Of '82" (Ratt, Motley Crue, WASP, Quiet Riot and Dokken, to name a few) have raced ahead on the road to success.

In spite of this, Jack and his bandmates — Lorne Black (bass), Mark Kendall (lead guitar), Audie Desbrow (drums) and Mike "Spike" Lardie (keyboards, guitar and backup vocals) are all juiced up and ready ready to speed their way into the collective hearts of the rock worshipping public. They've recovered from their past upheavals and when we recently hooked up with them they were entrenched in a Redondo Beach studio, perfecting their newest LP, **Once Bitten**.

"Oooh," sighs sultry, dark-haired Lorne to Mark, "I love that sound you got on the bridge." "Yeah," nods Jack in animated agreement, clenching his fist for emphasis. "That's really got a heavy edge to it."

As Mark shyly accepts the praise the massive multi-track console lights up and the album's sole ballad, *Save Your Love*, booms out through the gargantuan studio speakers. Jack's voice, menacing and raunchy on the tougher rock tunes, now whips a soul-wrenching weeper through the smoky room. As the song fades, there's a moment of silence. Then someone lets out a slow whistle and says, "Beautiful, man." Jack grins, standing proud in his black leather jacket. "Yup. Make the little girls cry." The room explodes in laughter, the solemn spell broken. Lorne and Jack leave the room to give Mark privacy while he lays down his guitar tracks. "Nobody likes being watched when they wanna get creative," explains Lorne. We retire to the studio's kitchenette to discuss the credibility of this Southern California band.

"First of all," Jack begins, "we're not a bunch of beach bums. I mean, yeah, I've got an apartment on the beach and I really dig fishing and shark hunting, but I'm a singer in a rock and roll band. That's all I know how to do and that's all I wanna do — sing. None of us have anything else to fall back on, so we *better* enjoy what we're doing."

"That's why we're so different from all the makeup bands," points out Lorne. "No one can accuse us of being poseurs." He turns to Jack and jokes, "Hey, how does my hair look? I thought it was a little uneven this morning."

"None of us have anything else to fall back on, so we better enjoy what we're doing."

Music remains Great White's primary concern. Whether in their calling-card tune, *Down On Your Knees* (not exactly what you'd play for an audience of concerned mothers) or on newer rockers like *Lady Redlight*, this band espouses all the best elements of flaming youth. Moreover, Great White don't pretend to be masters of debauchery or the "baddest band in the land." They simply exist in their own terms. Their lyrics, although sometimes sexually explicit, are just as often topical tunes about girls, dreams and love. And though Jack hints at a sordid past, the band's raucous behavior tends to be confined to the stage. It would seem their only major vice is women. "When Lorne says he's gonna play 18 holes," Jack wisecracks, "he's not talking about golf."

If it sounds like Jack is always abusing Lorne, that's probably because they've been pals since they were 11 years old. "Our mothers worked at the same company and they'd always complain about us to each other. 'My kid's a terror. Yours sounds so well behaved.' They had no idea we were already partners in crime."

Later, in a seaside sushi bar, the two buddies join Mark and Mike for a quick dinner where spikey-haired Mike is verbally assaulted by Lorne. "Is there anything you *can't* do?" Lorne complains. "He sings back up, he plays guitar and keyboards and he engineers too!" Then, as if to prove his versatility, Mike orders his next dish in perfect Japanese. "Shee-it," mutters Lorne in mock disgust.

For all his talents, though, Mike is on "permanent probation" with the band. "We get along great in the studio," explains Jack, "but we haven't toured with him yet. That's the real test. If he can survive the road with us, he's our man."

Although the unit toured nationally with Judas Priest three years ago, as they gear up for their current tour, they're overflowing with unbridled eagerness. "This is the first time we've been able to take our time in the studio. We're spending two months recording **Once Bitten,** so we can take our time planning our tour as well," Jack says as he pops another piece of raw fish in his mouth. "We can't wait to hit the road."

"No telling what's gonna happen when you get out there," Jack grins maliciously. He then relates a road story concerning Lorne, himself, a woman, her husband and a gun. Apparently the partners-in-crime were in an elevator with the female on their way to her digs when the door opened and a very large man greeted them with a gun. Suffice to say the two musicians reacted in the manner most wise — they got the hell out of there before they could find out if the gun was loaded.

Just another evening of fun, they claim. You've got to hand it to Jack, who's probably one of the few people who can boast he got a summons for smoking in a New York City subway. What prompted him to venture into the dark 'n dangerous depths of the Gotham City transportation system anyway? Seems his curiousity got the better of him. What can you expect? This man lives in a paradise-like enviroment. He had no way of knowing the danger he had placed himself in.

Does this sound like a band that's running on empty? No way, bud. Great White is racing for the checkered flag. And, like the shark they're named after, they're out for blood.□

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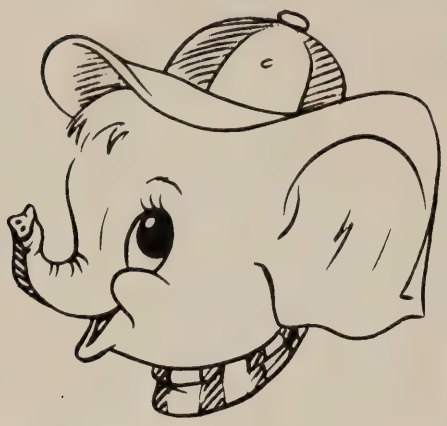

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HERE I GO AGAIN

As recorded by Whitesnake

DAVID COVERDALE
BERNIE MARSDEN

I don't know where I'm going
But I sure know where I've been
Hanging on the promises
In songs of yesterday
An' I've made up my mind
I ain't wasting no more time
Here I go again
Here I go again.

Tho' I keep searching for an answer
I never seem to find what I'm looking for
Oh Lord I pray you give me strength to carry on
Cos I know what it means
To walk along the lonely street of dreams.

An' here I go again on my own
Goin' down the only road I've ever known
Like a drifter I was born to walk alone
An' I've made up my mind
I ain't wasting no more time.

I'm just another heart in need of rescue
Waiting on love's sweet charity
An' I'm gonna hold on
For the rest of my days
Cos I know what it means
To walk along the lonely street of dreams.

An' here I go again on my own
Goin' down the only road I've ever known
Like a drifter I was born to walk alone
An' I've made up my mind
I ain't wasting no more time.

Cos I know what it means
To walk along the lonely street of dreams.

An' here I go again on my own
Goin' down the only road I've ever known
Like a drifter I was born to walk alone
An' I've made up my mind
I ain't wasting no more time.

An' here I go again on my own
Goin' down the only road I've ever known
Like a drifter I was born to walk alone
Cos I know what it means
To walk along the lonely street of dreams.

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JAILHOUSE ROCK

As recorded by Motley Crue

JERRY LEIBER
MIKE STOLLER

The warden threw a party in the county jail
The prison band was there and they began to wail
The band was jumpin' and the joint began to swing
You should've heard those knocked out jailbords sing.

Let's rock
Let's rock
Ev'rybody in the whole cell block
Was a-dancin' to the jailhouse rock.

Spider Murphy played the tenor saxophone
Little Joe was blowin' on the slide trombone
The drummer boy from Illinois went crash boom bang
The whole rhythm section was the purple gang.

Let's rock
Let's rock
Ev'rybody in the whole cell block
Was a-dancin' to the jailhouse rock.

The sad sack was a-sittin' on a block of stone
Way over in the corner weeping all alone
The warden said hey buddy don't you be no square
If you can't find a partner use a wooden chair.
(Repeat chorus)

Shifty Henry said to Bugs for heaven's sake
No one's lookin' now's our chance to make a break
Bugsy turned to Shifty and he said nix, nix
I wanna stick around awhile and get my kicks.
(Repeat chorus)

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SUNSHINE OF YOUR LOVE

As recorded by Jimi Hendrix

JACK BRUCE
PETER BROWN
ERIC CLAPTON

It's gettin' near dawn
When lights close a tired eye
I'll soon be with you my love
Give you my dull surprise
I'll be with you darlin' soon
I'll be with you when the stars start fallin'.

I've been waitin' so long
To be where I'm goin'
In the sunshine of your love.

I'm with you my love
The light shining through on you
Yes I'm with you my love
It's mornin' and just we two
I'll stay with you darlin' now
I'll stay with you till my seeds are dried up.

I've been waitin' so long
To be where I'm goin'
In the sunshine of your love.

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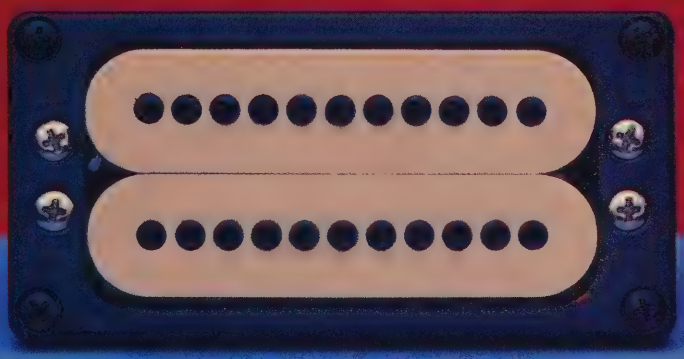

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- 4 wires for Dual-In-Single coil and phase switching. Wiring diagrams are included.
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Factory Direct

M22 Vintage model. Specify neck or bridge.
List price $79 **Factory Direct $39.95**

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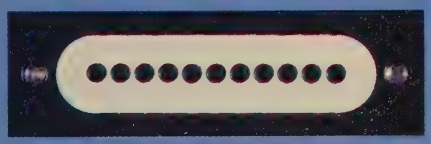

The S11 and H11 pickups are high output Strat replacements with 11 adjustable poles, which eliminate sustain loss while bending strings. The S11 is a single coil design with about 30% more power than a Strat pickup. The H11 is a stacked double coil humbucking pickup that is totally hum free. Both models feature Alnico 5 magnets and wax solidified coils.

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NIGHT OF THE VAMPIRE

As recorded by Grim Reaper

STEVE GRIMMETT
NICK BOWCOTT

If you think you're safe at midnight
That's the last thing you could do
He'll be looking for that nighttime bite
He could be coming after you.

See the full moon rising
High up in the sky
The mist surrounds you
And you know you're gonna die.

Night of the vampire
He's only looking for your life
Night of the vampire
Night of the vampire
He's only looking for your life
Night of the vampire.

Look away from his hypnotic eyes
Or he will put you in a spell
No one hears your last pathetic cries
Now you live eternal hell.

See the full moon rising
High up in the sky
The mist surrounds you
And you know you're gonna die.

Night of the vampire
He's only looking for your life
Night of the vampire
Night of the vampire
He's only looking for your life
Night of the vampire
Beware
Beware.

See the full moon rising
High up in the sky
The mist surrounds you
And you know you're gonna die.

Night of the vampire
He's only looking for your life
Night of the vampire
Night of the vampire
He's only looking for your life
Night of the vampire.

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NIKKI SIXX
TOMMY LEE
MICK MARS

Friday night and I need a fight
My motorcycle and a switchblade knife
Handful of grease in my hair feels right
But what I need to make me tight are those.

Girls, girls, girls
Long legs and burgundy lips
Girls, girls, girls
Dancin' down on the Sunset Strip
Girls, girls, girls
Red lips fingertips.

Trick or treat sweet to eat
On Halloween and New Year's Eve
Yankee girls ya just can't beat
But they're the best when they're off their feet.

Girls, girls, girls
At the Dollhouse at Ft. Lauderdale
Girls, girls, girls
Rocking in Atlanta at Tattletails
Girls, girls, girls
Raising hell at the 7th Veil.

Have you read the news
In the Soho Tribune
Ya know she did me
Well then she broke my heart
I'm such a good, good boy
I just need a new toy
I tell ya what girl
Dance for me
I'll keep you overemployed
Just tell me a story
You know the one I mean.

Crazy Horse Paris, France
Forgot the names remember romance
I got the photos a menage a trois
Musta broke those Frenchies' laws with those.

Girls, girls, girls
Body Shop and the Marble Arch
Girls, girls, girls
Tropicana's where I lost my heart
Girls, girls, girls.

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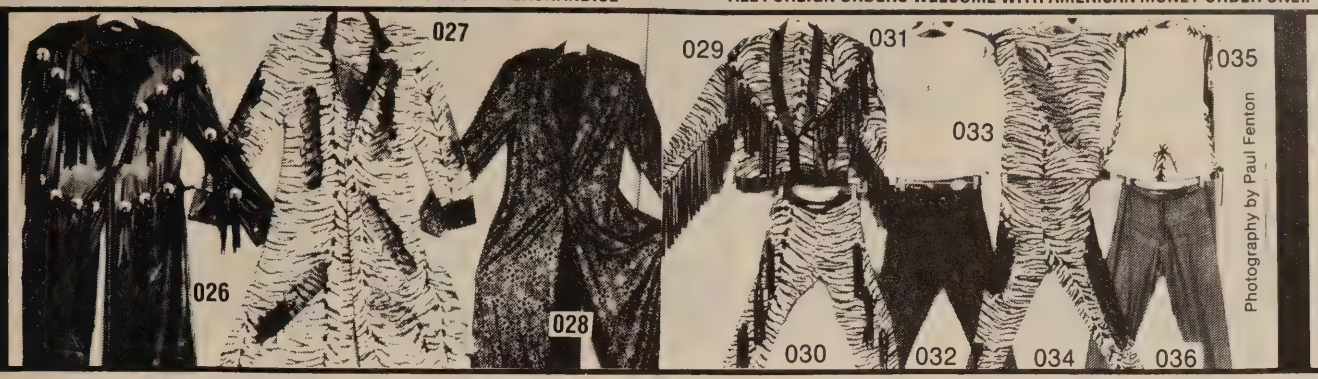

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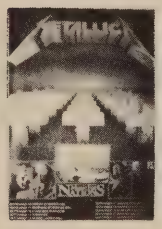

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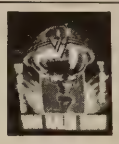

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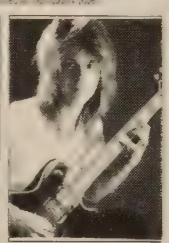

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GIVE TO LIVE

As recorded by Sammy Hagar

SAMMY HAGAR

Ooo I can see that you've got fire in your eyes
And pain inside your heart
So many things have come
And torn your world apart
Oh baby, baby, baby
Don't give up
Don't give up
Don't give up.

If you want love
If you want love
You've got to give a little
If you want love
If you want faith
You just believe a little
If you want love
If you want peace
Turn your cheek a little
Oh you've got to give
You've got to give
You've got to give to live.

An empty hand reaching out for someone
An empty heart takes so little to fill
It's so much easier to push instead of pull
Oh baby, baby, baby
Don't give up
Don't give up
Don't give up.

If you want love
If you want love
You've got to give a little
If you want love
If you want faith
You just believe a little
If you want love
If you want peace
Turn your cheek a little
Oh you've got to give
You've got to give
You've got to give to live.

Each man's a country in his own right
Oh ev'rybody needs a friend
One friend one God one country
No man can defend
Yeah.

I believe in faith and destination
But so much of that lies in our own hands
But if you know what you want
Just go on out and get it
Oh baby, baby just don't give up no, no
Ah don't give up yeah, yeah.
(Repeat chorus)

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IN UNION WE STAND

As recorded by Overkill

OVERKILL

From the islands to the cities
From the ports into the sea
We are strong
We will always be
Blazing through the wreckage
Burning all we see
The life we lead
Committed to be free
Our union is a fortress
Together we are bound
A common bound in freedom
And in sound
So raise your voices high
For miles around to hear
Let them know
We are drawing near.

In union we stand
As they blaze across the land
In union we make a final stand.

A peaceful coexistence
Is dropping out of sight
So band together
Together we will fight
Blasting the resistance
Marching to the top
They started this
We say when it stops
Strike fear within their hearts
Strike down those in your way
Let them know
That we live today
They threw us into flames
Did not hear our cries
But now
From the ashes we arise.

In union we stand
As they blaze across the land
In union we make a final stand.

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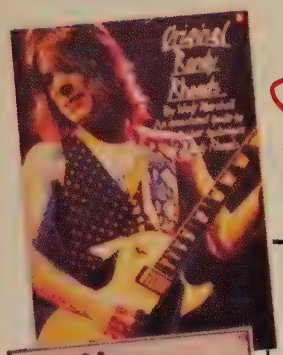

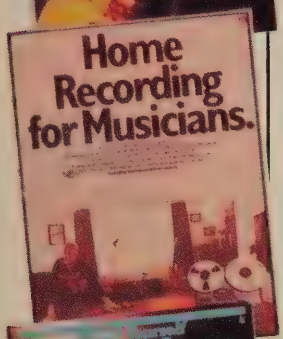

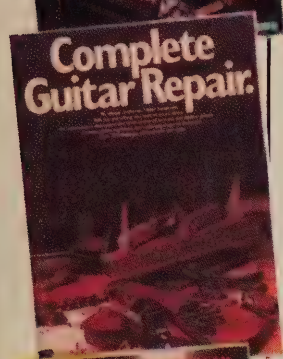

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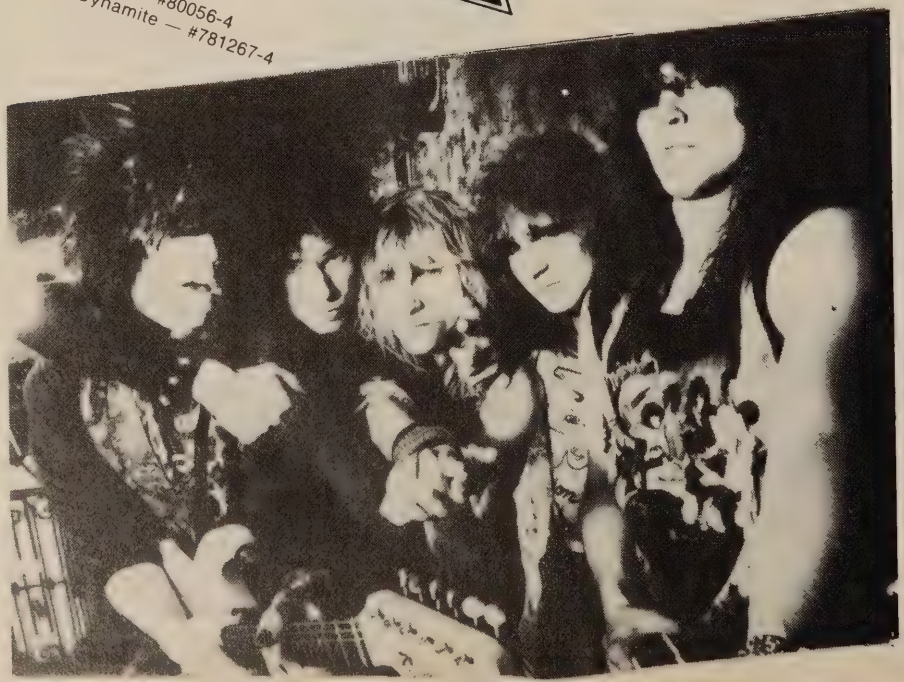

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As recorded by Chastain

DAVID T. CHASTAIN

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We cast no shadows as we face the sun
In the morning I'll be there with you
We have conquered
The world is at our feet.

We have the answers
For all that we have ever dreamed
We will be forevermore.

We watch the stars and touch the warmth they bring
We see the waters reflect all that it sees
We've seen the tears come from all around
They just don't know
What it is we've found.

We have the answers
For all that we have ever dreamed
We will be forevermore.

We will be as one
For that's as we've become
And we will stand alone
As far as time is known
Silence all around
Peace is what we've found
We will be forevermore.

We are the wind and the rain from above
We cast no shadows as we face the sun
In the morning I'll be there with you
We have conquered
The world is at our feet.

We have the answers
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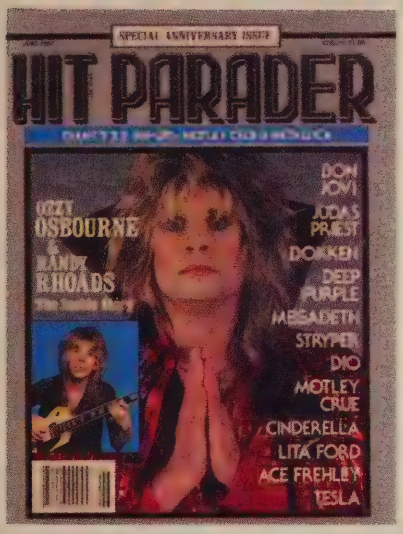

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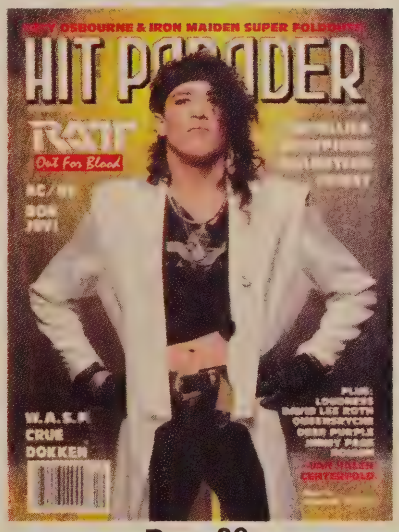

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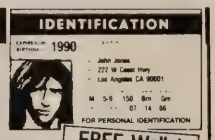

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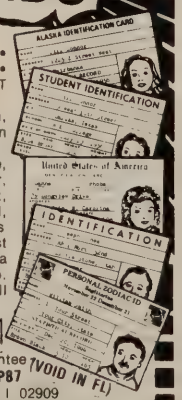

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As recorded by Anthrax

JOSEPH BELLARDINI
SCOTT ROSENFELD
CHARLES BENANTE
FRANK BELLO
DAN SPITZ

Why don't you listen to me when I try to talk
Stop thinking of yourself
For just a second fool
Shut up, shut up
I don't wanna hear your mouth
Your mother made a monster
Now get the hell out of my house.

Can't stand it for another day
Life this way
Cold sweat
My fists are clenching
Stomp, stomp, stomp
The idiot convention
Which one of these words
Don't you understand
Talking to you
Is like clapping with one hand
What is it
Caught in a mosh
What is it.

Don't tell me how to do my job
There's the door
Your name's on the knob
You're always in the way
Like a beast on my back
Were you dropped as a baby
'Cause brains you lack.

Can't stand it for another day
Life this way
Cold sweat
My fists are clenching
Stomp, stomp, stomp
The idiot convention
Which one of these words
Don't you understand
Talking to you
Is like clapping with one hand
What is it
Caught in a mosh
What is it.

Think before you speak
Or suffer for your words
Learn to give respect
That others give to you
Ahhhhh the best you can do.

Hey man
I'm trying to reason
But you don't understand
Talking in circles
We'll never get it straight
Just you and me
In our theater of hate.
(Repeat chorus)

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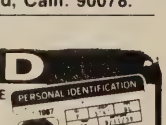

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As recorded by Grim Reaper

STEVE GRIMMETT
NICK BOWCOTT

What's wrong with our society
Is it fear or apathy
Don't let other people run your life
So those with power don't use it
They simply abuse it
And believe me that cuts me like a knife.

We gotta make sure that this don't happen
'Cause to me and you it just ain't right
Gonna make damn sure it don't happen
This is what I'm gonna do.

Rock you to hell
Packin' up and shippin' out
Rock you to hell
Hear them scream and shout
Rock you to hell
But I'm never giving out
Rock you to hell
Rock you to hell.

Did you always do what momma said
Brush your teeth and go to bed
'Cause that way never worked for me
Now they wanna censor music
And if we don't fight we'll lose it
It's only entertainment can't they see.

We gotta make sure that this don't happen
'Cause to me and you it just ain't right
Gonna make damn sure it don't happen
This is what I'm gonna do.
(Repeat chorus)

Is this the beginning of the future
No books no sound no rock and roll
With only a few to fight the many
This is why rock and roll will never die.

We gotta make sure that this don't happen
'Cause to me and you it just ain't right
Gonna make damn sure it don't happen
This is what I'm gonna do.
(Repeat chorus)

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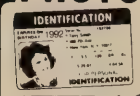

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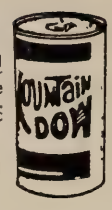

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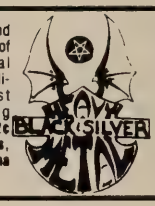

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INSTRUMENTALLY speaking

by Michael Shore

We recently reported that Pearl, one of the world's leading drum manufacturers, had upgraded its 1987 birch-shelled Studio Series drum kits with new standard features, like a "Free Floating System" snare drum, a Pearl P-880 chain-driven foot pedal, and sleek new HiTension lugs. Now, Pearl has done similar upgrades on its less costly maple-shelled Custom Series kits.

First off, let's deal with the differences between Pearl's Studio and Custom kits — that is, the difference between birch shells and maple shells. Maple has long been the traditionally preferred wood with which to make drum shells with the strength, sound and projection the pros demand. However, a few years ago, drum makers figured out that birch — which is more costly than maple — is superior in many respects because it's more lightweight than maple, brighter-sounding and more resonant. It was this that led to such high-priced ideas as Sonor's "Lite" drum shells, made of only a few plies of birch instead of the usual 6 or 9-ply maple shells. Less weight, bigger sound — better drums, right?

Well, yes, but maple is still nothing to sneeze at, and Pearl has proven they know how to make fine-sounding drums out of whatever wood is at hand. In fact, one reason the birch-shelled drums are in the *Studio* Series is that you really ought to be in a recording studio to appreciate the sonic nuances added by birch shells. In the usual live set-up, birch and maple will sound pretty much the same to the untrained ear, nine times out of ten. So, while Pearl's Custom Series drums may lack the newfangled high-tech aura of the birch-shelled Studio Series, they are still nothing short of outstanding.

And now, with their extra features, they're even *more* outstanding. The "Free Floating System" snare is ingenious, doing away with the usual practice of rivetting the lug sleeves onto the outside of the shell. Instead, the pressure of the top and bottom heads, screwed onto the shell through extra-long lug sleeves that don't have to be anchored to the shell, is enough to hold everything together. This results in a much brighter, louder, cleaner and more resonant sound from the snare — which of course is *the* most-used drum in rock, along with the bass. The sound is bigger and brighter because the sleeve can vibrate more freely, without the restrictions usually imposed by the lug-sleeves. This system also enables you to quickly and easily *change shells,* from wood to chrome to brass. The brass shell, which combines the warmth of wood with the brightness of chrome, is standard on these drum kits.

To detail the other upgrades: the P-880 bass pedal uses a sprocketless half-wheel cam design with extremely quick and quiet chain action. Chain-drive pedals are far less likely to break during a gig than pedals with leather or other fabric connectors between the pedal and beater. Also, chain-drive pedals have a more natural feel than those with metal connectors. Then, there are Pearl's HiTension lugs, which allow for more accurate tuning which won't go *out* of tune so easily. Finally, the Custom kits come in some new finishes — like Arctic White (shown here on the MLX-22D5), Coral Red, Ferrari Red, Stainless Steel and grain-exposed Sequoia Red.

Pearl has also upgraded its World Series drum kits (with the same P-880 bass pedal, as well as Ring Eliminator drum heads) and Pearl's famous TH-95 tom holders (which allow adjustment to any angle, with only finger tension required, and with each arm having its own Stop-Locks to "remember" the precise height and angle of each tom from setup to setup). Kits are available in two new finishes: Ferrari Red (shown here on the WLX-22D7) and Stainless Steel.

And hey, if you should get one of these great kits, don't be fool enough to think you're so spiffy you don't need to practice anymore. Pearl's got you covered there too, with the new TK-5 five-piece practice pad set, featuring tunable drum heads with playable rims, which make rimshots possible in practice — *quiet* rimshots. With its rack set-up design, the TK-5 is as easy to set up, break down and store as it is quiet and enjoyable to play.

For more info on these and other fine Pearl percussion products, write to Pearl International Inc., P.O. Box 111240, Nashville, TN 37222-1240. □

Pearl's Prestige World Series drum kit.

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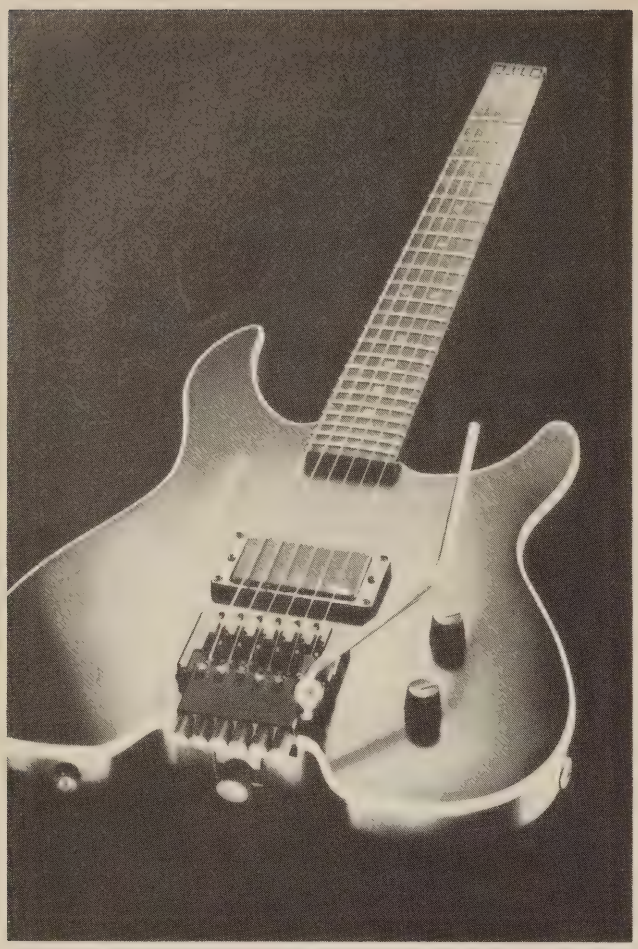

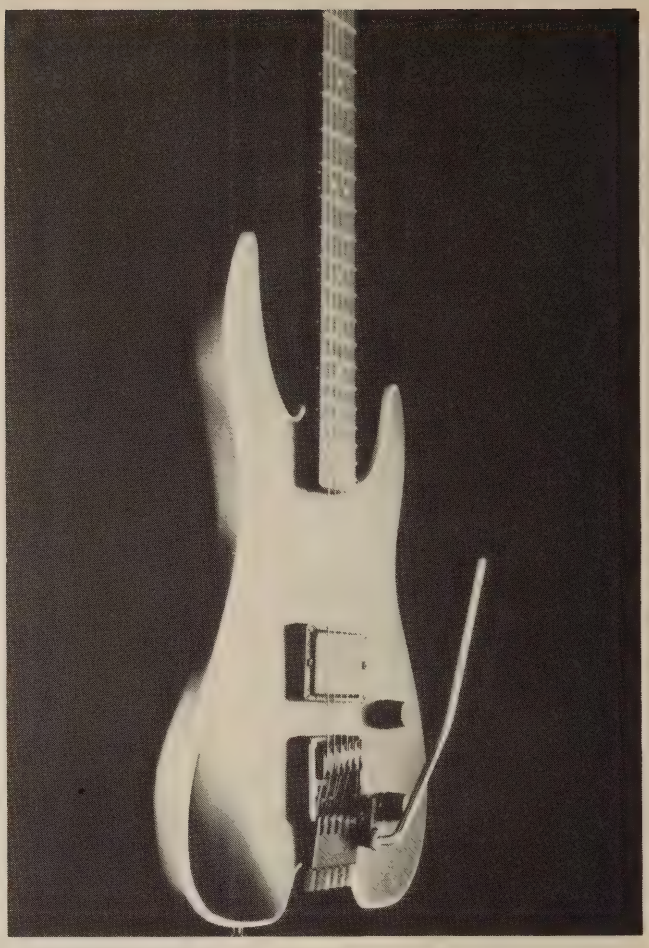

STEINBERGER TRADITIONAL BODY GUITAR

Well, it had to happen: Steinberger, the first to bring you those futuristic, bodyless and headstockless basses, have gone forward into the past (or is it back to the future?) and come out with their first *traditional* bodied guitar. Its streamlined Strat styling was created by Mike Rutherford of Genesis and British guitar designer Roger Griffin (who's designed custom axes for the likes of Eric Clapton, Pink Floyd's David Gilmour and Andy Summers of The Police). The neck is made of the same patented fiber-reinforced composite that Steinberger uses for their famous no-head/no-body basses and guitars. And like those, the new GM1TA has the outrageous TransTrem locking/transposing tremelo bridge on its more conventional-looking body. Electronics include a single EMG 85 humbucking low-impedance pickup and active-electronic volume and tone knobs (one of each). It's priced at $1,375, including strap, cable and padded nylon gig bag. It still has no headstock, though. For more info, write Steinberger Sound Corp., 122 S. Robinson Ave., Newburgh, NY 12550.

KORG ELECTRONIC TUNER

Korg's new DT-2 digital auto chromatic tuner is an update of their big-selling DT-1. Features include seven octaves of auto chromatic tuning, a built-in microphone and input and output jacks for tuning electronic instruments, choice of battery or AC operation, and an easy-to-read LED tuning meter system. Calibration from 438 to 445 HZ permits accurate tuning in a variety of situations. The OT-2 comes in a compact, sharp-looking package that's available in five colors. For more info, write Korg USA Inc., 89 Frost St., Westbury, NY 11590.

DEAN MARKLEY K-20B AMP

Inspired by the success of last year's K-20 guitar amp, Dean Markley has introduced the companion K-20B for electric bassists. Like the K-20, the K-20B is distinguished by its affordable price, compact size and rich sound. Rated at 15 watts RMS power, the light and portable K-20B weighs in at only 20 pounds. Its heavy duty 8-inch speaker is housed in a completely enclosed cabinet for full-bodied projection at all volumes. The front panel features input, line out and headphone jacks, treble boost and power switches, and controls for volume, treble, midrange and bass. The K-20B measures 14 inches high, 12 inches wide and 9½ inches deep. Suggested retail price is only $139.95. For more info, write Dean Markley Inc., 3350 Scott Blvd., #45, Santa Clara, CA 95054.

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DigiTech's new PDS-3000 PedalVerb is one great digital reverb unit in a dual-pedal chassis. The unit's effects include large room, small room, reverse and gated reverb, a unique new "intimate" reverb, and 25 others — that's *30* reverb effects in all (no wonder it needs a double chassis!). And all effects are in stereo. There's plenty of control room on those effects, too. For instance, the large and small room reverbs each have five different decay times; gated reverb has two decay times; reverse reverb has three decay times. Plus, high frequencies can be selectively damped on each reverb effect. DigiTech uses the latest custom integrated circuitry to fit all that powerful, smooth-sounding reverb-ability into a compact, rugged package that'll hold up to road work, whether you mount it on the floor for use through a guitar, on top of a keyboard or next to a mixer. Suggested list price is $299.95. For more info, write DigiTech, 5639 South Riley Lane, Salt Lake City, UT 84107.

STAR TALK

Metal's Biggest Stars Reveal Their Secrets.

by Adrianne Stone

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Ever wonder what Jon Bon Jovi's favorite pig-out food is? How Lita Ford stays in such sensuous shape? What the strangest thing that's ever happened to Stephen Pearcy is? *Star Talk* tells you that ... and more!

This month's question: *What nasty habits or hobbies do you enjoy in your spare time?*

ACE FREHLEY: "Actually, right now, outside of music, I'm really into computer art and computer graphics. I've got an IBM PC with something called 'Paintbrush,' which allows me to design anything I want. I even designed some stuff for my label, Megaforce. Eventually, I wanna start my own graphics company. But for now, it's just something I have fun playing with."

SCOTT COLUMBUS (MANOWAR): "You know all those little toy soldier sets you can buy in stores? Well, I take them and mutilate them a bit and then paint them over. When I'm through, they look like tiny little football players. I've got a whole team now. I'm going to have to design another team and have them kick each other's asses."

STEPHEN PEARCY (RATT): "I used to race cars before I became serious about my music. I don't have time for it anymore, so instead we've got this 'Ratt' race car that we enter in races. I'm not driving, so my record company isn't worried. That's the only reason the band is involved — because they don't want *me* to drive! Anyway, Ratt's number one on my priority list, so I wouldn't jeopardize myself."

RAY GILLEN (ex-BLACK SABBATH): "You know what I really like? A lot of jewelry — American Indian stuff and things like that. My grandfather was Indian, so I got into collecting rings and bracelets. Whenever I'm traveling and can find Indian jewelry shops, I go in and get as much as I can."

RICHIE SAMBORA (BON JOVI): "The last time I went on vacation with the rest of the band, we were constantly on the beach or boating and stuff. What I really wanted to do, though, was go parachuting. I'm really into the idea of jumping out a plane. I went to classes and I'm ready to do it, but the band won't let me 'cause we're touring. But as soon as the tour's over..."

PETER BALTES (ACCEPT): "Since the band has traveled extensively, I'm used to America's shopping malls and all that. The way of life in the U.S. fascinates me, so now I talk to people about history and read all the books I can get my hands on. I read Martin Luther King. I want to know more about the history of your country and how things were fifty or one hundred years ago, with the problems with prejudice and ghettos and stuff like that. It's a strange hobby, I guess, but it really interests me."

BLACKIE LAWLESS (WASP): "I'm so consumed with my passion for cars — especially old Jaguars — that last time I was in England, I went to see the experts that originally worked on those cars. I was like, 'Oh, master, tell me. I come seeking knowledge.' I'm getting such extensive education in vintage autos that if this keeps up, I'll be the Cal Worthington of rock and roll!"

BRUCE DICKINSON (IRON MAIDEN): "I have a passion for fencing. I try to practice all-year-round, even when we're on tour. I've entered a number of competitions and have done fairly well against internationally-ranked opponents." □

Ross Marino

Iron Maiden's Bruce Dickinson: "I have a passion for fencing."

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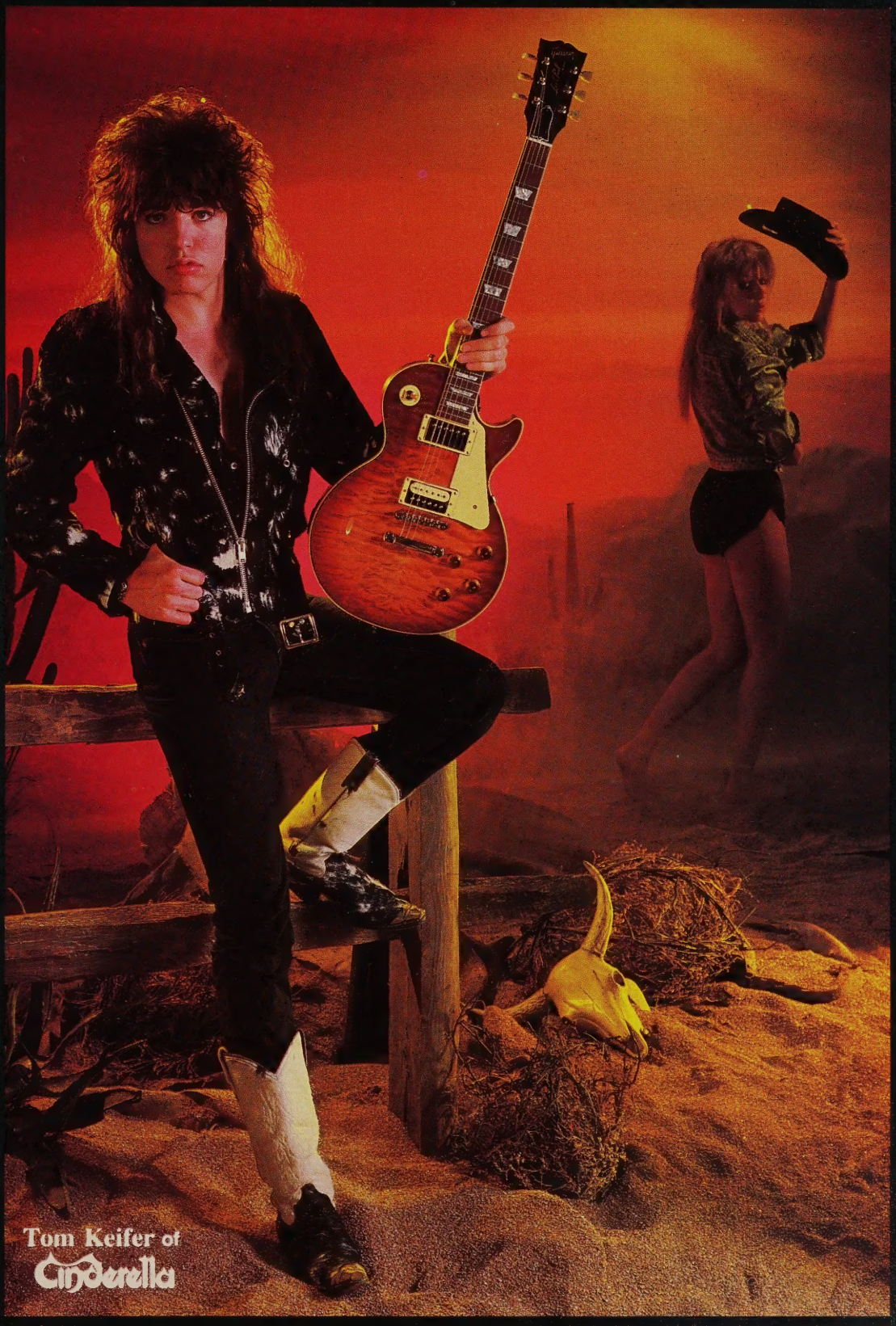

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